

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3653.

SATURDAY, OCTOBER 30, 1897.

THREEPENCE
REGISTERED AS A NEWSPAPER

BRITISH ARCHÆOLOGICAL ASSOCIATION.—The FIRST MEETING of the SESSION 1897-8 will be held on WEDNESDAY, November 5, at 8 o'clock p.m., at 32, Sackville Street, Piccadilly.
Paper on 'Rhindian Castle,' by C. H. COMPTON, Esq., V.P.
Geo. PATRICK, A.R.I.A.
Rev. H. J. D. ASTLEY, M.A., Hon. Secs.

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LITERATURE

Captains Courageous. By Rudyard Kipling. (Macmillan & Co.)

THE novel is tending to replace the treatise and the essay. Is it also going to take the place of the volume of travel and the guide-book? Mr. Kipling's latest venture is a description of life on the cod banks of Newfoundland, as seen through the eyes of a youngster who has fallen overboard from an Atlantic liner. Incidentally, by the training he receives during his three months' stay among the fishermen, he is made a man of and saved from becoming a plutocratic cad. Mr. Kipling presses this slight and somewhat obvious moral rather unduly, but the main purpose of the book, as indicated by the subtitle, is to describe the life of the "full-blooded Banker." With admirable fulness Mr. Kipling has achieved this end, and added another portion of the globe to his ever-widening empire by rights both of conquest and discovery.

The book is a series of studies in the psychology of them that go down to the sea in ships—a succession of portraits of the very varied crew that go to make up the contingent of a fishing schooner. From Manuel, the Portuguese, who takes up Harvey Cheyne, to Disko Troop, skipper of the schooner, the reader learns to know them all. No, not all, for there is a somewhat theatrical cook on board, a full negro answering to the name of MacDonald, who speaks Gaelic and has the gift of second sight. He is so improbable that he must have been drawn from life. The relations of the skipper's brother, who is a farmer at heart, and, as Mr. Kipling would say, a bad one at that, with a Moravian preacher who had been driven mad by seeing his whole family swept away in a flood, form a pathetic idyl worked out with considerable subtlety. Mr. Kipling has used a larger canvas than he has hitherto been accustomed to, except in 'The Light that Failed.' If his method is still episodic he shows increased mastery in posing his groups, and he may yet write his novel. But this is not it.

It is something other and more difficult in its way. It might perhaps be described as a sociological study put dramatically, or

perhaps one might say novelistically, if there were such a word. Now and again we have novels of this type, whose aim is to describe a state of society rather than the imagined fortunes of particular individuals. George Eliot's 'Middlemarch' was in the main such an attempt, and more recently Mr. Zangwill has bestowed the shape of a tale on his account of the London Ghetto. Similarly, much of the work of Mr. Barrie and his imitators is rather devoted to a dramatic presentation of a certain social state than to the novel pure and simple. Mr. Kipling himself gained his reputation by making known to us in a series of vivid sketches the warp and woof that go to make up the parti-coloured web of Indian life. It was impossible for him to do justice to the complexities of Indian *Cultur* in a single sketch, but the simpler relations of life on the Bank have proved capable of being treated on one canvas, and that of no great dimensions. But in the compass of two hundred pages (for the rather poor illustrations take up forty pages) Mr. Kipling has managed to sketch for us both the life and the environment of a cod fisherman off the Newfoundland banks.

One of the points of interest about a book such as this is the study of the art by which the writer makes his readers realise the atmosphere and tone of a strange mode of life. In the first place there is the difficulty of the technical terms. If the writer does not use them he loses all semblance of reality, if he does use them the reader will not understand them. It is not Mr. Kipling's way to avoid using technical terms; experts, indeed, are inclined to hint that his use of them is often more according to zeal than to knowledge. His pages are simply peppered with them on the present occasion, and the readers for the Oxford dictionary will find plenty of new material in 'Captains Courageous.' At first sight they look repellent and incomprehensible enough; torn from their context, they would be absolutely unintelligible. What, for instance, is the exact process meant by "dressing-down," or "under-running a trawl," or being "scrowged upon"? What are the shape and use of a "topping lift," "pawl-post," "hog-yoke," "gobstick," "muckle"? What particular infirmities are referred to if a man is described as a "logy," "balky," or "deader limpsy-idler"? How does a thing "widdle," "swedge off," "snarl up," "slatt"? "Nubbles," "kenches," "schloop," "sunscaids," "barnyard tramps," "cockly swells," "a judgmatic tweak," "yo-hoes," "Burgess-modelled haddock," are a few other verbal felicities which aid in giving a local colour to Mr. Kipling's pages. Yet replaced in their contexts, there is scarcely a single one of these which does not become comprehensible. A word or two of explanation is occasionally thrown in without any loss of dramatic force, since the derelict youngster is supposed to be learning to know the ropes—another expression the literal meaning of which is brought home to the mind of the reader in a very vivid way. We have nothing but admiration for the manner in which Mr. Kipling has solved this part of his problem. It says much for his skill in this regard that a careful reader can go through page after

page filled with technicalities of this sort without the need of a glossary. Having by this means got his reader, as it were, actually on board and familiarized him with his human and physical surroundings, Mr. Kipling proceeds to give the atmosphere of his picture by a series of literary sea-pieces, which constitute the value of the book from an artistic point of view. Never in English prose has the sea in all its myriad aspects, with its sounds and sights and odours, been reproduced with such subtle skill as in these pages. One could compile from them a series of thumbnail sketches, as effective in their way as the river scenes of Mr. Whistler. The following catena, though it by no means exhausts the number of passages that might be quoted to illustrate this quality of the book, is sufficient to indicate it:—

"The low sun made the water all purple and pinkish, with golden lights on the barrels of the long swells, and blue and green mackerel shades in the hollows."

"The shadow of the masts and rigging, with the never-furled riding-sail, rolled to and fro on the heaving deck in the moonlight; and the pile of fish by the stern shone like a dump of fluid silver."

"There was nothing to be seen ten feet beyond the surging jib-boom, while alongside rolled the endless procession of solemn, pale waves whispering and lipping one to the other."

"Up and up the foc'sle climbed, yearning and surging and quivering, and then, with a clear, sickle-like swoop, came down into the seas. He could hear the flaring bows cut and squelch, and there was a pause ere the divided waters came down on the deck above, like a volley of buckshot. Followed the woolly sound of the cable in the hawse-hole; a grunt and squeal of the windlass; a yaw, a punt, and a kick, and the We're Here gathered herself together to repeat the motions."

"A gentle, breathing swell, three furlongs from trough to barrel, would quietly shoulder up a string of variously painted dories. They hung for an instant, a wonderful frieze against the sky-line, and their men pointed and hailed. Next moment the open mouths, waving arms, and bare chests disappeared, while on another swell came up an entirely new line of characters like paper figures in a toy theatre."

"Harvey, being anything but dull, began to comprehend and enjoy the dry chorus of wave-tops turning over with a sound of incessant tearing; the hurry of the winds working across open spaces and herding the purple-blue cloud-shadows; the splendid upheaval of the red sunrise; the folding and packing away of the morning mists, wall after wall withdrawn across the white floors; the salty glare and blaze of noon; the kiss of rain falling over thousands of dead, flat square miles; the chilly blackening of everything at the day's end; and the million wrinkles of the sea under the moonlight, when the jib-boom solemnly poked at the low stars, and Harvey went down to get a doughnut from the cook."

This last passage in particular shows with what a few lines Mr. Kipling produces his effects. In many other ways as well as this he may be described as a Phil May in black on white.

This book then may be pronounced a decided success as regards the aim which the author appears to have had before him. Mr. Kipling, it would appear, aspires to be the Hogarth as well as the Tyrtæus of the British Empire; and that he has in him the qualities to enable him to play the former rôle, his Anglo-Indian sketches and

the present book amply testify. But Literature is a jealous mistress and hardly allows of a divided allegiance. Whatever patriotism may gain from books like the present it is to be feared letters must lose.

Life of E. B. Pusey, D.D. By H. P. Liddon, D.D. Edited by the Rev. J. O. Johnston, M.A., and the Rev. R. J. Wilson, D.D., and the Rev. W. C. E. Newbolt, M.A. Vol. IV. (Longmans & Co.)

IN subject-matter this concluding volume of Pusey's biography is inevitably less interesting than its predecessors; 'Essays and Reviews' and the Ritualist turmoil must hold the attention with a feebleness than 'Tract XC.' We have been deprived, too, by death of Dr. Liddon's hand, except in an admirable description of Pusey's last days, and of Dr. Wilson's careful revision. Mr. Johnston and Canon Newbolt, however, have evidently spared no trouble over a difficult and somewhat thankless task; and if they have produced a rather colourless narrative, they cannot justly be accounted responsible.

Passing over the almost forgotten squabble about Jowett's salary as Regius Professor of Greek, we come at once upon the publication of 'Essays and Reviews.' Pusey, on the pronouncement of the judgment, poured out his inmost soul to Keble:

"But in regard to that awful doctrine of the Eternity of Punishment their Judgment is most demoralizing in itself and in its grounds. As to its grounds, it puts an end to all confidence between man and man, between the teachers and the taught, and it teaches people dishonesty on the largest scale. For if our English word 'everlasting' is not to mean 'everlasting,' because some have explained away the meaning of αἰώνιος, then one is not bound to the received meaning of any word whatsoever. Then the second Article might be consistent with Arianism, for 'Begotten from everlasting of the Father' might only mean 'a long time ago,' but 'in time'; and we have no word to declare that Almighty God is eternal. This is an extension of the old argument, 'If there is no everlasting death, there is no statement of any everlasting life.' One class of heathen did not believe their supreme god (such as he was) to be eternal, but to be the active principle, developed in time, out of ἄλῃ."

He was, of course, the inspiring spirit of the Oxford Declaration against the Essayists, and for a brief period it seemed as if he would unite High Church and Low Church in opposition to the Broad. But when practical steps were under discussion the cracks in the coalition—if so it can be called—could not be disguised. He wrote for Keble's advice:—

"What do you think of having a society for agitating the change of the Final Court of Appeal, or joining any existing society on condition that they would do so?.....I am afraid that the Low Church would leave us on any definite plan which would put more power into the hands of the Bishops; and the High Church, as you say, are so strangely apathetic.....We have to take care not to show misgiving about the Church of England, else people will go off like a landslip."

The 'Essays' evidently cut Pusey to the quick, and even produced later on, when Dr. Temple was nominated to the see of Exeter, a temporary breach with Mr. Gladstone. Pusey's biographers may be forgiven for discovering principle in a letter

which appears to be largely animated by petulance:—

"I have written to Gladstone to say that I had clung to him during all those years when my friends at Oxford left him. Now I too must bid him a sorrowful farewell, until such times, if we should live to see them, when, Church and State being severed, he should be free to act according to his better conscience.....I should have nothing to say to any one, unsettled as to the Church of England, except to bid them hope for the time when we shall be free from the tyranny of the State at any cost. I must henceforth long, pray, and work, as I can, for the severance of Church and State. If we are to have such an infliction from Gladstone, what shall we not have from irreligious Liberal Premiers? Gladstone has ventured on what Lord Melbourne with all his wilfulness did not do."

Meanwhile a new turn had been given to Pusey's activity by Dr. Manning's attack on the Church he had abandoned. "Why should you answer him?" asked Newman; and many, looking at the upshot, will be disposed to echo "Why?" The first 'Eirenicon' was published, nevertheless, and Newman, curiously enough, was taken into consultation as to the line of argument. He clearly foresaw the hopelessness of reconciliation between Anglicanism and Rome, but all things seemed possible to Pusey's sanguine temperament. The prospect became rainbow-hued after a visit to Darboy, the Archbishop of Paris:—

"He said that the formulizing of a new article of faith was a very grave matter, but he saw no reason why it should not be. He thought, on the one hand, that there must be a reaction after the death of the present Pope; on the other, he thought that the English nation would be more ready to come to terms when it had had some reverses. I asked him definitely at the end of the first interview, 'Do you, then, think that it would be a practical matter to work for the reunion of the Churches on the basis of the Council of Trent explained?' He said, 'Yes.' I told him that I had been advised to have my book translated into French. He said, 'Do; the subject ought to be considered.' He anticipated that there might be some stir, but said that if there was he would defend it. If I understood him right, he thought it might perhaps be put into the Index, but he did not think that a great evil."

"The first stone," wrote Pusey to Keble, "is, I trust, laid on which the two Churches may be again united—when God wills and human minds obey." But Newman's comment was crushing:—

"An Irenicon smoothes difficulties: I am sure people will think that you increase them. And, forgive me if I do not recollect what you have exactly said, but I do not think you have said definitely what you ask as a condition of union, in respect to the cultus of the Blessed Virgin. This would be something practical. Do you wish us to deny her Intercession? or her Invocation? or the forms of devotion? or what? Had this been clearly done, people would have thought you practical—but forgive me if I say that your pages read like a declamation."

In the published reply this was developed into the memorable phrase:—

"There was one of old time who wreathed his sword in myrtle; excuse me—you discharge your olive branch as if from a catapult."

The approach of the Vatican Council produced many goings and comings of diplomatists, of whom Dr. Forbes, the Bishop of Brechin, was sagacious enough; but one Victor de Buck, a Jesuit priest,

proved a futile marplot. Throughout Newman's warning voice prophesied the end, though Pusey followed up the second 'Eirenicon' with a third:—

".....I don't think that at Rome they will attend to anything which comes from one person, or several persons, however distinguished. If the Archbishop of Canterbury were to say, 'I will become a Catholic if you will just tell me whether what I have drawn up on paper is not consistent with your definitions of faith,' the only question in answer would be, 'Do you speak simply as an individual or in the name of the Anglican Church?' If he said 'as an individual,' they would not even look at his paper."

When all was over Pusey admitted to Newman that "the last 'Eirenicon' sank unnoticed to its grave; the first, as you know, was popular; both against my expectations."

The remainder of Pusey's public life may be grouped round the two controversies concerning the Athanasian Creed and Ritualism. As to the former the biography adds little of material importance to his declarations in print and in the pulpit. But a passage from a letter to Bishop Wilberforce is worth quoting, because it brings out the burning earnestness of the man:—

"I have stood, and said that I would stand, so long as the Church of England remains the same. I said to Bishop Jenner, in view of people's restlessness and the talks of change, 'I have wondered whether the Church of England will last my time, or whether it will split in two.' Your Lordship will think that it would be no slight wrench to have to give up the work of all those years. But I dare not hold on, if there should be any organic change. I should gladly see any right explanation of those warning clauses in the Athanasian Creed. To abandon them would [be] to me to be ashamed of our Lord's words, 'He that believeth not shall be condemned,' 'He that rejecteth Me and receiveth not My words hath one that judgeth him: the word that I have spoken, the same shall judge him at the last day.' It is plainly (as your Lordship must feel) the same contempt of Almighty God to refuse to believe what He reveals to us, as to refuse to do what He bids us. But of disobedience men repent: of unbelief or misbelief, voluntarily contracted, scarce any."

The chapters dealing with Pusey's attitude to the Ritualists will, however, kill once and for ever the vulgar error that identified him with the extremists in ceremonial. Forms were always to him quite secondary considerations:—

"I cannot myself think that this, or any other ritual, is of moment enough (if not essential to the Sacrament) that priests who would work in the service of the Church should give up, because the Bishop insists on his interpretation of the rubric. Beauty, ritual, music, are all helps; but if we [be] bared of all, three hundred men and the sword of the Lord and of Gideon will rout the mixed rabble. If we cannot have [the] very ritual some of us wish, we have the Faith and the Truth of God, and Holy Scripture, and the Fathers and the Prayer-book and the Holy Eucharist. 'They be more that be for us than they that be against us.'"

And in a letter to Liddon he made a significant parallel:—

".....The High Church have entrusted themselves to the extreme Ritualists, who are now their representatives, as the extreme party always is. Ward, &c., were in their time of the High Church, the extreme Ultramontanes [are] of the Church of Rome, the extreme

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Ritualists of us. They are like stragglers from an army, who have got into a defile, and finding themselves embarrassed, instead of retreating to the main body, beg the main body, at whatever cost, to support them. I mistook in my time (J. H. N. was too far-sighted), and the High Church are mistaking now. I hoped (as I said at St. James' Hall) that they would profit by the check and fall back on the main body. I was mistaken in them, and have told Denison that I cannot fight *their* battle. But I do stick to the battle, 'Don't alter the Prayer-book.'

He even threatened to leave the English Church Union when it drew up a resolution absolving the clergy from obedience to the decisions of the existing courts, and its terms had to be altered. Throughout he stood up for liberty, but set his face against what he regarded as licence in essentials. He remained certain of eventual triumph, even after the Ridsdale decision, and, in words prophetic of the Lincoln judgment, dissuaded the vicar of one of the most advanced churches from resigning:—

"MY VERY DEAR FRIEND,—Liddon tells me that you speak of resigning. Pray do not. The battle is not lost. But it would be lost, if those who are to fight it, resign. Each individual encourages or discourages. You have a prominent post. I would gladly go to prison for you. But I can't."

O fortes pejoræque passal

Mecum sæpe viri.....

Nil desperandum Christo duce et auspice Christo, has been my motto for many years of trouble."

With the exception of Newman, Pusey's early friends had gone, but he was happy in that little Christ Church society, consisting of Liddon, Dr. Bright, and Dr. King. The undergraduates of the seventies will remember an incident mentioned in the biography—his abandonment of the eastward position in deference to the scruples of Dr. Heurtley. Those of a later date cannot readily forget his last university sermons, all the more impressive from the fitfulness of the fire of eloquence. We cannot help thinking that some of his disciples might have been persuaded into reminiscence; that at least some recollection might have been preserved of the bent little form, the skull cap, and the flowing white hair. However, a sufficient record of poor Philip Pusey's beautiful character is given in an extract from Dean Liddell's sermon—a model of that kind of deliverance—while as to his father's last hours let Liddon speak:—

"During Friday, the 15th, he was for the most part wandering, and in his delirium his mind moved continuously round the solemn ministerial acts which had been his greatest practical interest in life. He repeated again and again the words, 'The Body of our Lord Jesus Christ, Which was given for thee, preserve thy body and soul unto everlasting life.' When a cup containing some food was brought him, he clutched it with reverent eagerness, thinking that it was the Chalice. When he saw some of those who were around kneeling at the bedside, he raised his hand, with the words, 'By His authority committed unto me, I absolve thee from all thy sins.' Mrs. Brine was anxious that he should receive the Holy Communion, and the question was written on paper in large characters, which he succeeded in reading. He paused and then said, 'If I am to receive the Holy Communion I must administer it myself.' It was clear to his brother that his mind was too overclouded; and the subject was dropped." As death came near his thoughts were clearer, and from time to time he seemed

to repeat the Te Deum, in accordance with the advice he had often given to the sleepless and the sick. A dignified end truly to a scholar and an ecclesiastical statesman, who if he sometimes blundered—he mistook the Rev. F. W. Farrar for a serious theologian—never flinched from his duty or compromised the truth.

A Bibliography of the Works of William Morris. By Temple Scott. (Bell & Sons.)

A GUIDE to the voluminous published writings of William Morris is a very desirable thing in these days of eager collecting. If "Temple Scott's" handbook had been thorough and trustworthy it would have been a useful little volume for book-buyers and book-sellers. It is evidently meant to furnish, primarily, lists of the first editions of Morris's books, pamphlets, broadsheets, leaflets, &c.; of his contributions to the periodical press; of articles about him; and of the Kelmescott Press publications, whether by him or not. It is not, however, stated that descriptions of editions which are not obviously reprints are meant to refer to the *éditiones principes*; and this is the more unfortunate as the true first editions are not invariably mentioned at all, and the scheme of arrangement mingles first and other editions in a single list. Morris's separate publications are classified. There are five lists: (1) Original Poems, (2) Romances, (3) Art, (4) Socialist Writings, and (5) Translations. His contributions to periodicals, as far as the compiler knows them, are also divided into groups; and the publications of the Kelmescott Press are kept apart, so that for a book which was first issued from that press it is necessary to turn from the list of first editions to that of Kelmescott books. There is a goodly list of books and pamphlets to stimulate the collector's appetite; but he will want much clearer and more trustworthy data than he gets here to make sure whether what is offered him is the right thing. We may note a few shortcomings of the kind thus generally referred to.

'Sir Galahad, a Christmas Mystery' (p. 1), is entered as a pamphlet of which an unauthorized reprint exists, differing "from the genuine work in several very small printers' errors"; but they are not specified. 'The Defence of Guenevere,' &c., and 'Jason' are both described (p. 2) as "sm. 8vo." 'Guenevere' is a foolscap 8vo. and 'Jason' a crown 8vo. Of 'Guenevere,' besides the "collation," all we learn is that "in 1875 Ellis & White issued twenty-five copies on large paper," that in 1892 it was reprinted at the Kelmescott Press, and that "in 1875 Roberts of Boston, U.S.A., issued an edition in cr. 8vo. at a dollar." Messrs. Ellis & White's twenty-five octavo copies were simply the large-paper copies of a page-for-page reprint of the first edition—a reprint published by them in the ordinary way, in crown 8vo., in 1875, to match Morris's other books. It was printed by Roberts of Boston, Lincolnshire. Of 'Jason' (1869 edition) "a small issue on large or thick Whatman paper" is mentioned. The paper was both large and thick, demy 8vo.; and there were the usual twenty-five copies. Of the woodcut on the title-page of 'The Earthly Para-

dise' it is said: "This block, designed by E. Burne-Jones, was engraved by W. Morris for the first edition. It was re-engraved by G. Campfield for the later editions." The Morris block was used for at least six editions. We are told "there was also an edition on large paper of twenty-five copies"; but we are not informed how to collate the six 8vo. volumes into which those copies are divided, or even that they were so divided, or that they are printed from the same types as the first edition (of which they are a part), or what changes were made at the divisions of each of the three volumes into two. We are told that "Messrs. Reeves & Turner, when they took over the publication of Mr. Morris's books, issued a 'library edition' in 4 vols. 8vo., and later a 'popular edition' in 10 parts sm. cr. 8vo." What they really did was to take over the stock and continue to sell the library edition in four crown 8vo. volumes and the popular edition in ten parts, which, so far from being produced by them, had been manufactured for Messrs. Ellis & Green as long ago as 1870. The innovation of the new publishers was the production of an edition in five crown 8vo. volumes, printed from the plates used for the ten parts. These are not very important matters, but they should be stated correctly or not at all. Also, the use of the term "sm. 8vo." (small octavo) to describe several sizes is misleading; and to describe one and the same size as "sq. cr. 8vo." (square crown octavo), "sm. 4to." (small quarto), and "sq. 8vo." (square octavo) is confusing.

'A Dream of John Ball and a King's Lesson' is a book of which Messrs. Reeves & Turner brought out the first edition in two forms, producing large hand-made paper copies at 9s., as well as the ordinary issue at 4s. 6d., described at p. 12. Of the charming large-paper books no mention is made, though the etched illustration by Sir Edward Burne-Jones gains greatly by the superior printing of the large copies.

The expression "a folio broadside of 2 pp." (p. 21) is a strange contradiction of terms; it is much as if one spoke of a quarto folio or an octavo quarto, a broadside being an unfolded sheet and a folio being a sheet folded once so as to make two leaves. "L'Ordre de Chevalerie" is printed at p. 35 for 'L'Ordene de Chevalerie'; and on the same page the Emperor Coustans is described as "Constans," while Amile ('Amis and Amile') figures as "Amite." "Of King Florus and the Fair Jehane" (ib.) is not the title of Morris's first little volume from the French, but merely the inscription in the frontispiece, the wording of which was, of course, dictated, as in other cases, by artistic exigencies. The compiler does not appear to be sufficiently alive to the fact that the true titles of the Kelmescott books are those given on the first printed leaf, in this case 'The Tale of King Florus and the Fair Jehane.'

We have no desire to exhaust the list of errors and imperfections in a book which it must have needed some industry to compile at all; yet we cannot but think a little less haste would have been to its advantage. The information vouchsafed about covers and letterings is meagre. Perhaps the most useful part is that containing lists of

contributions to periodicals, by and about Morris; but there, again, we are struck by the poverty of the first and most important entry, that relating to the *Oxford and Cambridge Magazines*. Here we are told that "among the other contributors were D. G. Rossetti, Sir E. Burne-Jones, Vernon Lushington, Godfrey Lushington, B. Cracroft, W. Heeley, the editor, and the present Mrs. Kipling, Mrs. Poynter, and Lady Burne-Jones." We have no hesitation in stating that neither Mrs. Lockwood Kipling nor Lady Poynter wrote anything for the magazine. On the other hand, it is well known that Canon R. W. Dixon, as also Mr. Cormell Price, Prof. Lewis Campbell, Dr. W. Aldis Wright, and Mr. C. J. Faulkner, contributed to the pages of this work, which, as the virtual literary *début* of several distinguished men besides Morris, must always retain a respectable place in magazine literature.

White Man's Africa. By Poultney Bigelow. Illustrated by R. Caton Woodville and from Photographs by the Author. (Harper & Brothers.)

MR. BIGELOW put his eyes and ears to good use during the trip that he made in South Africa last year to collect material for a series of magazine articles. He had not time and opportunity, nor was it part of his business, to search beneath the surface and endeavour to solve deep problems. His function was to take bird's-eye views and supply interesting gossip. This he has done most successfully. The ten chapters here brought together are none the less readable—perhaps all the more so—because he took his inspiration at Pretoria from President Kruger and Dr. Leyds; at Bloemfontein from President Steyn; in Basutoland from Mr. Lagden, its present administrator; in Natal from Mr. Escombe, its Premier at that time; in Cape Town from Sir James Sivewright and other friends of Mr. Cecil Rhodes, and so on. His statements vary, and sometimes contradict one another, according to the conditions under which his notes were made. Consequently he is not a safe guide in details nor a profound teacher. Still the general effect is good. His volume is the brightest, the most comprehensive, and the most impartial of the dozens that have reached us about South African affairs since recent developments gave occasion for book-making on the subject. It is also capitally illustrated. The photographs are well chosen and well reproduced. Some of Mr. Caton Woodville's sketches are rather fanciful, and they do not all agree with the text; but they are clever and interesting.

Mr. Bigelow was fortunate, not in the feeding, at which he grumbles, but in his companions on the voyage from Southampton to Cape Town in April, 1896. Among them were an English army doctor who was a non-combatant in the Jameson Raid, and a Transvaal burgher who had taken seven ineffective shots at the doctor before the Krugersdorp surrender. They were good friends on the voyage, and both were communicative as to their experiences. The doctor had kept a diary, from which Mr. Bigelow extracts some minor revelations. According to one of these, the white flag hoisted by Dr. Jameson when he found that

the Boers were too much for him was not, as has been basely asserted, a fragment of one of his troopers' shirt-tails, or even a pocket-handkerchief, but the last shred of lint in the doctor's wallet. And it was the burgher who gave the first word to cease firing from the Boer side as soon as "the flag of surrender" was despatched.

While speaking kindly of the natives, Mr. Bigelow admires in turn, with the exception of the Portuguese at Delagoa Bay, all the white men he came across, whether British officials, Rhodesians, Johannesburg Reformers, Afrianders, or Boers. But he never forgets that he is an American Republican, and the balance of his sympathies is with the successors of the Dutch "voortrekkers" who went out into the veldts and swamps half a century ago to secure their independence and to build up the Orange Free State and the Transvaal Republic, and in whom he finds counterparts of the Puritans of the Mayflower and the followers of Washington and Abraham Lincoln. He was charmed by the rough simplicity of his first interview with President Kruger, into whose presence a friend hustled him unannounced:—

"In an arm-chair beside a round table sat Paul Kruger. The rest of the room was occupied by as many swarthy burghers as could find seats. They wore long beards, and gave to the assembly a solemnity, not to say sternness, suggestive of a Russian monastery. My friend led me at once through the circle of councillors, and said a few words to the President, who rose, shook hands with me, and pointed, with a grunt, to a chair at his side. He then took his seat and commenced to puff at a huge pipe. He smoked some moments in silence, and I watched with interest the strong features of his remarkable face. I had made up my mind that I should not say the first word, for I knew him to be a man given to silence. He smoked, and I watched him—we watched one another, in fact. I felt that I had interrupted a council of state, and that I was an object of suspicion, if not ill-will, to the twenty broad-shouldered farmers whose presence I felt, though I saw only Kruger."

"He embraced me in his great bovine gaze, and wrapped me in clouds of tobacco. I felt the eyes of his long-bearded apostles boring through the back of my coat. My good legislative friend and mentor was sympathetically troubled as to the reception I was about to receive. It was not a wholly cheerful moment, though I tried to look into his great eyes with some degree of confidence. At last, as though he felt angry at being forced into speech, Kruger said gruffly: 'Ask him if he is one of those Americans who run to the English Queen when he gets into trouble.' The question was roughly put; the reference was possibly to Hammond and other Americans who had received English Government assistance. On the face of it the words contained an intentional insult, but in Kruger's eyes was no such purpose at that time, and with all his gruffness I could see that there was elasticity in the corners of his mouth. His twenty apostles watched me in silence, and I decided that this was not the time for a discussion as to how far Uncle Sam need apologise for leaning on the arm of Britannia. 'Tell the President,' said I, 'that since visiting his jail here I have concluded that it would be better policy for an American to ask assistance of Mr. Kruger.' This appeared to break the ice, for Kruger expanded into a broad smile, and his twenty bearded burghers laughed immoderately at my small attempt to treat the subject playfully. It has since crossed my mind that the twenty burghers may have

taken seriously what I spoke in jest, but, on second thought, I doubt if much harm could have been done even had they believed me literally. I am sure that each burgher present believed that Americans would do well to invoke Boer protection in case of a difficulty with England."

At Pretoria Mr. Bigelow regarded President Kruger as the master of the situation in South Africa. At Bloemfontein he concluded that if the Transvaal President is the South African "grand old man," the "man of the future" is the President of the Orange Free State, about whom and whose surroundings he fills a long and interesting chapter; and the conclusion seems to have survived all others, as we read in his preface, written only a few weeks ago:—

"The future of South Africa lies, I believe, not in the hands of noisy and frothy filibusters or Stock Exchange brokers; nor does it lie with a small section of Boers who still struggle for isolation. The men who hold the future of that country in their hands are men of English as well as Dutch descent, but who are no longer subject to one flag more than the other. They are men who feel and act as Afrianders, whether their farms lie in Natal or the Cape, the Transvaal or the Orange Free State. The type that is to dominate White Man's Africa is produced neither in the family of Eckstein, Beit, Wernher, Neumann, Barney Barnato, J. B. Robinson and other great financial aristocrats; nor will it be found in the congregation of Paul Kruger. It is alive, however, and flourishes vigorously in the person of Steyn, the President of the Orange Free State."

About Cape Colony Mr. Bigelow says comparatively little, and this little is scarcely complimentary, notwithstanding his having dined with Sir Hercules Robinson and had Sir James Sivewright for a mentor. He was more shocked than pleased at discovering that in Cape Town they use up "the gaudy omnibuses which once plied up and down Fifth Avenue," and his patriotism compels him to make this among other disclosures as grave if less amusing:—

"My first care on landing was, of course, to seek the American consul, and renew my patriotic fervour by contact with the man on whose shoulders should rest the dignity of our country. To my chagrin, I found that we had no consul; that for the time being American interests were being cared for—and very well, too—by an English gentleman. I made inquiries of various people, and learned that in the memory of the oldest inhabitant of Cape Town such a thing as an American consul who could keep sober after twelve o'clock noon was too seldom known; and this fact must be carefully borne in mind, for it will explain many things that otherwise might seem obscure. Other countries encourage the commerce of their citizens by appointing capable consuls at foreign ports. Capable consuls cannot be secured unless they are either well paid for their services or unless they are given a permanent position. The American consul at Cape Town has large American interests to watch—not merely at the Cape, but throughout South Africa. Uncle Sam offers such a man the wages of a second-rate mechanic or baseball-player. Merchants of Cape Town who seek to do business with the United States have no one here to whom they can turn for information, and thus orders which might have been placed in New York or Chicago are diverted to Birmingham or Buenos Ayres. The consuls of other countries are constantly labouring to increase the trade each of his own country. Ours are often regarded as worse than useless."

Mr. Bigelow, who shares Mr. Chamberlain's belief in civilization by railways, and who is often reckless in his generalizations, says in one paragraph:—

"All that missionaries have accomplished, from the days of Livingstone down to this year of Jubilee, is small indeed compared with the evangelizing effect of one locomotive";

but the next paragraph is full of wise suggestion:—

"Next to the locomotive, the missionary that appeals most strongly to my sympathies is one after the fashion of Mrs. Dartnell, whose husband commands the local military forces of the colony. Col. Dartnell was stationed at one time in a part of the colony where his official residence was approached by a path leading up a rather steep hill. He was much respected by the natives, and there were frequent occasions for these to visit him. Mrs. Dartnell discovered that the native custom was to let the wives carry the burdens up this hill, while the gentlemen of the party contented themselves with a stick or spear. With fine feminine tact Mrs. Dartnell commenced her missionary career by inviting the heavily burdened women to rest themselves and have refreshments; but the men she ostentatiously ignored, on the ground that, as they had done no work, they could not require any rest or refreshments. Little by little the news of this social revolution permeated the mind of the black neighbourhood, and it was a revolution by no means uncongenial to the advocates of black woman's rights. Soon it was learned that one black man had actually carried part of his wife's burden up the hill; and as this was not followed by a convulsion of nature, other Zulus followed the example, until little by little it became the rule, in that neighbourhood at least, for a man to assist his wives in the bearing of burdens."

Three of Mr. Bigelow's other chapters are especially worth reading for the light they throw on the native question in South Africa. In one he gives a ghastly account of Portuguese oppression in the Delagoa Bay district. In another he describes the "white man's black man" as seen in Johannesburg and the Rand "compounds" (he did not, apparently, study the compound system in its worse phase at Kimberley). In a third he describes, without adequately explaining, the successful working of what is virtually Home Rule—under the arrangements initiated by Sir Marshal Clarke, and now continued by Mr. Lagden—in Basutoland.

New Essays towards a Critical Method. By John Mackinnon Robertson. (Lane.)

IN a note on Poe, after quoting somebody's remark that the poet "did not know enough," Mr. Robertson goes on to say, somewhat sententiously, "Alas, that is the trouble with all of us." It does not strike us, however, that this is particularly the trouble with Mr. Robertson. His knowledge is curious and extensive, but his misfortune is that he does not *feel* enough. As a critic, he represents a class which is likely to grow larger as education becomes more complicated—those who by dint of extreme application master the dry bones, and even the vascular structure, of poetry without ever conceiving it as a living body. Mr. Robertson distinguishes and analyzes to his heart's content, with a positively formidable apparatus of technical and philosophical terms. But his attitude is coldly scientific, and the element of beauty seems

never to have presented itself to him. His essays are hard to read, partly because of their congested intellectuality, partly, also, because of their singular lifelessness and want of enthusiasm. Hence it is very difficult to do justice to Mr. Robertson's positive gifts—his knowledge, his seriousness, his strenuous application.

Mr. Robertson desires to introduce a new critical method into English literature. Unfortunately, all the most important essays in this volume were written before he formed this idea, which owes its inception to the influence which the late Émile Hennequin has had over the Scottish author's mind. Mr. Robertson read the remarkable posthumous volumes of Hennequin, and recognized in him a spirit closely akin to his own. Straight from 'La Critique Scientifique' Mr. Robertson rushed to his desk, and composed the opening chapter of this book, which bears very much the same relation to Hennequin's experiments as Coleridge's 'Theory of Life' bore to Schelling's, except that Mr. Robertson is more frank in acknowledgment. Émile Hennequin is little known in this country. Mr. Robertson says that he died "in 1889" (p. 34), and "suddenly in the summer of 1888" (p. 116), and again "in spring, at 29" (p. 36). He must really make up his mind when his apostle did die, and will perhaps be glad to note that the unhappy event took place at Samoï, near Fontainebleau, on July 13th, 1888, when Hennequin was in the act of bathing in a lake with his friend, the painter Odilon Redon. He was of Swiss origin, but born at Palermo; at the time of his death he had made no public mark, except by a critical essay on Edgar Poe, preceding a translation, published in book form in 1886. But his contributions to little-known reviews and his MSS. were collected after 1888 into five curious volumes of philosophical criticism, which have exercised a very considerable influence over certain French minds, especially those of M. Édouard Rod and of M. Huysmans.

Nobody doubts that Hennequin was a very sincere and remarkable thinker. His volume 'La Critique Scientifique' is more than well worth reading, in spite of a singularly tiresome obscurity of style and pedantry of thought. To readers familiar with the writings of Hennequin, those of Mr. Robertson present no novelty of approach, and the disciple repeats to the full the faults and limitations of the master. A very subtle nature, radically morbid, anxious above all else to escape from the obvious and platitudinarian in critical thought and language, Hennequin attempted to pursue the meanings of words back to their primitive sense, to analyze aesthetic questions with impassioned intellectual scrupulosity, to make of literary criticism what he called, in his harsh way, "une science dont il fallait attendre l'établissement de lois valables pour l'homme social." Mr. Robertson does the same in his aesthetic and psychological studies, but without the originality of Hennequin, and without his daring flights of sensibility. But Hennequin is already a name half buried in the literature of France; with all his power and passion, between which there was struck out a spark of something very like genius,

he did not contrive to make his curious critical method accepted at home, nor, we are sure, will Mr. Robertson be more fortunate in this country.

He writes here of Poe, of Coleridge, of Shelley, of Keats, and of Burns. The newly published life of Tennyson contains expressions of that great poet's opinion with regard to, we think, all these his predecessors. It is amusing to contrast the attitude of Tennyson with that of Mr. Robertson. The latter proceeds on his course with an extraordinary display of technical phrases and illustrations borrowed from the sciences, generally intelligent, always chilly, judging works of art by the measurement of the intellect alone. His criticism is the result of an effort of will; he toils like a chemist at the analysis of a sonnet; he sits by the bedside of a dying epic, recording its pulse and seeming to hate it as he analyzes the symptoms of its agony. Tennyson, on the other hand, has no academic apparatus. His utterances, in their simplicity, are all compact of light and warmth. He sees poetic truths with absolute lucidity because he loves them. Mr. Robertson explains to us the faults in Shelley's choruses and Keats's odes; like some old schoolman railing at Shakspeare for his irregularities, he suffers pain at being subjected to "the perusal of thousands of demonstrably irrelevant or supererogatory lines, and to a thousand shocks of mispronunciation or false assonance" in such poems as 'The Revolt of Islam.' Wandering thus in a twilight of pessimism among decaying masterpieces, it is no wonder that he gets caught in man-traps, as when, in the course of a triumphant exposure of the "distinctly and seriously faulty" and "ruinously defective" 'Skylark' of Shelley, with elaborate ingenuity he detects and exposes a bull in the image of the glowworm

Scattering unbeholden
Its aerial hue,

on the ground that the word "hue" implies that colour is "beholden," quite oblivious of the obvious fact that what Shelley says is, not that the "hue" is "unbeholden," but that the glowworm, itself unseen, is yet detected by the circumference of its "aerial hue." Keats is treated in the same drastic mode; that is to say, with an absolute disregard of general effect, and a pedagogic insistence upon what the critic thinks "blemishes of workmanship." He describes 'The Eve of St. Agnes' as distinctly a failure and completely ruined because of certain imperfect rhymes and a few cockney affectations of verbiage, being, as it appears, perfectly insensible to the glowing effect of that glorious poem as a whole. Indeed, we have rarely met with such hopeless darkening of counsel as Mr. Robertson's whole essay on Keats involves. It reminds one of a colour-blind professor of chemistry lecturing on the technique of Titian. No wonder that this hypersensitive critic, who dies in aromatic pain at the faults of the 'Ode to a Nightingale' and 'Adonais,' when he calls us at last to enjoy with him a great poem in which there is no blemish, presents to us—the 'Amours de Voyage' of Clough! This is the Nemesis of pedantry.

History of the Commonwealth and Protectorate, 1649-60. By S. R. Gardiner.—Vol. II. 1651-4. (Longmans & Co.)

THIS new instalment of Mr. Gardiner's work covers the period of the first Dutch war, of the establishment of the Protectorate, and of the shuffling, disreputable diplomatic contest between Cromwell and the suitors for his alliance, France and Spain. These main lines of interest fairly divide the work, and on each the result attained is a signal vindication of the maxim which has shaped all Mr. Gardiner's historical work—the maxim that the only solution to an historical difficulty is detailed chronological treatment. Historical difficulties are due either to the absence of material or to its presence in such abundance as to overwhelm and stupefy the mind of the historian. In the Commonwealth period we suffer excessively from this latter reason. There is no epoch of our history illustrated by such an embarrassing richness of material, and, on the whole, accessible material. The merest beginner can dip into it at almost any point and presently blossom forth as a specialist. The period, too, is sufficiently removed to preserve a true sense of historical perspective, and is without of absorbing interest in its every phase, constitutional, religious, or economic. It has attracted some of the most active minds in our literature, and yet, as a whole, it has remained misunderstood or misrepresented until the present day. Only by dint of a courage and energy that no remoteness of research or superabundance of material could daunt, and—more important still—of a method unflinchingly true, has our author succeeded in reconstructing an epoch hidden and buried under its own appalling wealth of historical memoirs or under later misrepresentation both by friend and foe. Whether or not he has made the age live again to his readers is a problem of interest only to those who value selection, distortion, or caricature before a plain statement of unvarnished truth.

In the story of the Dutch war Mr. Gardiner, while modestly proclaiming himself a landsman and speaking with diffidence, may claim to have established conclusions that will be bound to modify our view not only of the war, but of the genius of Blake. The Dutch fleet, as is well known, had not been kept at an efficient strength; it was sent to sea badly equipped, badly stored, badly manned. Division and disunion were apparent in the directions or want of directions given to the admirals, and yet the real credit of the conflict lies with the Dutch. In the first great encounter of the war, off the Kentish Knock in September, 1652, Blake had against him, not the old hero Tromp, who had been temporarily suspended in disgrace, but De With. Blake was superior in every respect—ships, discipline, personnel. He won a victory, it is true, but it was one remarkably barren of result, and in his conduct of the fight there is no trace of that innovating tactical skill which would justify the view of those who hail him as a seventeenth century Nelson. In the battle off Dungeness he was distinctly beaten by Tromp, now reinstated. His defeat, it is true, was due to superior numbers, and Mr. Gardiner, in opposition to the opinion expressed by

Prof. Laughton, credits Blake with the clear determination to take the odds and fight. But win or lose, Blake's strategy was the same—that of his age: to get the wind of the enemy, charge his line, and for the rest trust to dogged fighting. On the other hand, in the battle off Portland, when the Dutch were finally driven to retreat by the failure of their powder supply, Tromp drew off his fleet with a resourcefulness that makes his tactics contrast more than favourably with those of Blake. The English victory was due to circumstance and not to skill, and the honours of the struggle lay with Tromp. Still more decisive of the rival claims of the two great seamen is Mr. Gardiner's account of the battle off the Gabbard:—

“For about three hours there was a hot cannonade, without any attempt on the part of Monk to break into the enemy's fleet according to the practice of former actions. Tromp, on his side, fell off from the wind, doubtless that he, too, might have the full use of all his guns. . . . Before anything decisive had been accomplished the wind dropped entirely, and when again a light breeze sprang up it blew from a more easterly quarter than before. As the wind headed his ships, Tromp, with a promptitude which the soldier-admiral opposed to him could hardly be expected to imitate, ordered out the boats to tow round his ships that they might catch the wind on the starboard tack. Whilst De Ruyter thus gained the wind of Lawson, Tromp drove his squadron into the gap left between that admiral and Monk, thus placing Lawson between two fires, and anticipating in a rough and imperfect fashion the manœuvre familiar to seamen of a later date as the breaking of the line. If the movement failed in the success which it achieved in the hands of Rodney and Nelson, this was partly because, in consequence of Lawson's advanced position, Monk was not so much to leeward of him as he would have been if the change of wind had occurred earlier in the battle, and was therefore able to come to his aid without any long delay, and partly because the gunnery of that day was insufficient to crush even a weaker adversary in what would now be considered a reasonable time. The battle ended in a general *mêlée*, in which the English ships by their superior weatherliness forced themselves through the mass of the enemy and regained the weather gage.”

It would be tedious to indicate in detail the points in Mr. Gardiner's narrative which justify his claim of having for the first time told the authentic story of this war, quietly obliterating thereby statements and views that have long been traditional.

But to the ordinary Englishman the Dutch war will always remain an incident, and a regrettable one. The chief interest in the period in question and in Mr. Gardiner's pages lies rather in the constitutional problem of the establishment of the Protectorate and in the attitude of Cromwell. The very fact that that war was waged against his strong conviction that it was a mistake is only one proof of the limitation of his authority. As we no longer possess the insight into the debates of the army officers which the Clarke papers afford for the earlier period, it is difficult to estimate the opposition and mistrust which Cromwell met and the extent to which he was overruled. But in every line of the narrative dealing with the Long Parliament and with the nominated Parliament, as subsequently with the Spanish and French ambassadors, we can see a confusion of mind and hesitation that, stand-

ing alone, would appear little short of chaotic. He has no plan, he creates no situation; he hangs back and hopes for this and that beneficent way of escape, whether from Parliament or Providence. But while he falters, with his mind in a ferment, the situation develops, draws to a head, and in an instant his irresolution is gone. He sees the need of the immediate moment, and his energy sweeps away all barriers. The constitutional outcome of a mind and life so conditioned—so ready in its grasp of the immediate situation, so limited in foresight—could easily be foreshadowed; but—and this is the point—until to-day we have never been able duly and truly to appreciate the chaos of that mind and the difficulties which impeded its working. Throughout the months which preceded the forcible dissolution of the Long Parliament Cromwell stood out as the mediator between it and the army. The dissatisfaction of the officers with that Parliament and its notorious corruption was based on public grounds. To it they attributed the Dutch war and the long postponement of reform. They demanded a new Treasury system and the election of a fresh representative. Cromwell shared their dissatisfaction, but he shrank from the course into which the army wished to drive him. The settlement he desired was one with “something of a monarchical power in it,” to serve as a check to a self-seeking Parliamentary majority; and Mr. Gardiner finds nothing to discredit in the rumour that in September, 1652, Cromwell still recurred to the idea of raising the young Duke of Gloucester to the throne and of making himself Protector under the nominal authority of the lad. The Parliament itself on this point showed its suspicion of Cromwell by directing in December that the Duke should be sent away to the Continent. That at the last moment Cromwell cast the idea away, and with it his own long hesitancy, was due simply to his sense of the situation created and of the impracticability of such a scheme. Alarmed by the prayer meetings in the army and in the City, the Parliament momentarily gave way, and as late as January, 1653, made a fresh pretence of considering its own dissolution and the Act for a new representative—a solution to the constitutional difficulty which Cromwell devoutly desired, and which he is always found supporting when we can catch a glimpse of his action in the matter at all. On the side of the army, two parties drove him on: that of Lambert representing the demand for a reformed Parliament, that of Harrison representing the aspirations of the Fifth Monarchy for government by moral and religious men. Divided as they were, they united in their demand for the forcible dissolution of the Long Parliament. But from the suggestion Cromwell recoiled with all the vehemence of his conservative nature. “I am pushed on,” he said to one of his officers, “by two parties to do that the consideration of the issue whereof makes my hair to stand on end.” Placed as he was between the two powers, army and Parliament, he was not unnaturally an object of distrust to both. A majority of the Parliament consulted secretly with Lambert and Fairfax on the possibility of dismissing the General from his command,

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and on their side the army zealots and preachers spared him still less :—

"Our soldiers," says a newswriter in April, "resolve to have speedily a new representative, and the Parliament resolve the contrary. The General sticks close to the House, which causeth him to be daily railed on by the preaching party, who say they must have both a new Parliament and a new General before the work be done, and that these are not the people that are appointed for perfecting of that great work of God which they have begun. There came a regiment of horse to town this week full-mouthed against the Parliament, but were not suffered to stay here above two days before they, with three violent regiments more, were dispatched out of the way towards Scotland."

Cromwell still hoped (and this was the condition of his advocacy of Parliament) that it would pass a Bill for a new representative body and dissolve. The crisis came when in April the House began, under the influence of Vane, to transmute the Bill into one for filling up vacancies, not merely leaving the old members to retain their seats, but allowing them to decide on the qualifications of those to be elected. On the night before the forcible dissolution Cromwell called a conference of the Parliamentary leaders and of the army officers in his lodgings at Whitehall. All day was spent in the discussion, and the conference only broke up in sheer weariness after the Parliamentary leaders had undertaken to attend again on the following day, and meanwhile to hinder the progress of the Bill. On that day, however, the leaders either broke their word or were thrown over by the members. The House called for the Bill, and sought to hurry it through before Cromwell could be informed. The picturesque sequel is well known. "It's you," cried Cromwell as the members trooped past, "that have forced me to this, for I have sought the Lord night and day that He would rather slay me than put me upon the doing of this work."

Eight months later Cromwell was confronted with an almost identical situation, and again he vacillated and seemed passive in the hands of the warring fragments and parties around him until the final moment came when all doubt was swept away, and his sight and resolution became clear. The nominated Parliament—Barebone's Parliament—was no creature of his own. It represented the outcome of the struggle between the two parties in the army and in the Council of State: that headed by Lambert, who wished for a fresh election under certain restrictions so as to keep out Royalists, and that under Harrison, who, dispensing with elections, desired simply the rule of an elect number of saints—a nominated assembly bearing some form of a Parliament. In the end Harrison prevailed. Letters were sent in the name of the General and Council of the Army to the Congregational churches asking for a return of names of eligible nominees. On these lists, when returned, the Council sat from day to day, and the result was the body known to history as Barebone's Parliament. That Cromwell, beginning with a preference for Lambert's idea, should have finally acquiesced in Harrison's, is an unexplained phenomenon; but certainly he did not so acquiesce in it without the hope of broadening it out in practice. When the nominated Parliament met, the fanatics were found

not to constitute a majority. There were eighty-four moderates and sixty enthusiasts. The general outline of the ensuing struggle between these two factions is pretty clear, but details are lacking. The enthusiasts even thought of setting up Harrison as general of the army in Cromwell's stead. The moderates desired to form a constitution, to strengthen the executive, and to render Parliament innocuous. Between them again stood Cromwell, undecided, drifting, sympathizing with Lambert and the moderates, but setting himself sternly against a second forcible expulsion of Parliament, and against the title of King which the new constitution-makers proposed to revive for him. The strife of parties ebbed and flowed around him, and was terminated by no act or expression of his. Aware of the impracticability of driving him to a forcible dissolution of the nominated Parliament, the moderate majority and the officers arranged an intrigue to which he was no party, and of which he was kept sedulously ignorant. After passing a Sunday in consultation, they flocked to the House early on the Monday, December 12th, 1653. Instantly the Speaker, who was in the secret, had taken the chair, it was moved to suspend the sitting of the Parliament and to deliver up to the Protector the powers received from him. Instead of putting the question in due form, the Speaker rose from the chair, and, followed by some forty members, proceeded to Whitehall. Before they reached the Protector's rooms the small minority left behind in the House was ejected by Col. Goffe.

The abdication of the nominated Parliament thus surreptitiously obtained created the situation out of which the Instrument and the Protectorate arose :—

"A discussion which followed between Cromwell and the officers led to the consent of the former to accept the new constitution on the definite understanding, if it had not been earlier arrived at, that the title of King was to be heard no more of, and that he might still be allowed to object to details. The argument which weighed most with Cromwell in bringing him to withdraw his former opposition was that, as by the abdication of the nominees he was once more in possession of an absolute dictatorship, the question was no longer whether power which he did not possess should be conferred on him, but whether power which he did possess should be constitutionally restricted. If Cromwell could be credited with any fixed constitutional principles at all, it would be worth noting that he placed the basis of the new Government not on the Instrument, but upon the generalship which he already held. In other words, the experiment which he was about to try was one in which a military despotism in actual existence consented to impose limits on itself. This vice of origin the new Government was never able to shake off."

Mr. Gardiner's deliberate judgment of the Constitution thus forged is in itself a forcible justification of it :—

"It cannot escape remark that this constitution contained no provision for its own amendment; but there is no reason to suppose that its authors contemplated the event of its requiring modification. Like other constitution-mongers they sought not the abstract best, but the best to form a bulwark against certain concrete dangers of which they had had bitter experience. Alarmed at the despotic action of a single House, and not venturing to call in the nation to control the vagaries of its nominal

representatives, these men, falling back on the main lines of the Elizabethan constitution, sought to establish an executive authority independent of parliamentary exigencies, and secure, at least in time of peace, against financial ruin. Nevertheless, being the same men who a few years back had combated royalty, they did their best to avoid the dangers attending the old system; whilst, by assigning to Parliament unrestricted legislative functions, and more especially by subjecting the actions of the Protector to the control of the Council, they hoped to avoid the reproach of having substituted the arbitrary government of one man for the arbitrary government of an assembly. That the restriction on the action of the Protector by his obligation to consult the Council was intended to be a real one there is every reason to believe. The notion which prevailed at the time, and which has continued to prevail in modern days, that Cromwell was a self-willed autocrat imposing his commands on a body composed of his subservient creatures, is consistent neither with the indications which exist in the correspondence of that day, nor with his own character. From time to time we hear of parties in the Council, and of Cromwell's reluctance to act in defiance of strong resistance, whilst, unless he had totally changed his nature since he sat in the chair of the Army Council in 1647, we should expect to find him proceeding, at least for a time, tentatively rather than authoritatively, prone to accept suggestions from others, and to lead them by the force of argument, and still more by the impressiveness of facts, to the acceptance of his own dominant ideas. On the other hand, we should expect that this general habit of seeking to carry the Council with him, and even of yielding to its demands as long as his own mind was not positively made up, would be by no means incompatible—if strong occasion arose—with gusts of passionate resolution sweeping away all constitutional barriers before the insistency of his will."

But to many if not most readers the interest of this narrative will lie not so much in the study of the Constitution destroyed and of the new Constitution evolved as in the personality of Cromwell. Only a detailed, absolutely uncoloured statement, following events point by point, could convey anything like an adequate and true conception of Cromwell's position and attitude. He alone could wield the army, and the strength of his position lay in the perception that no other could displace or replace him. But he had no deep-laid scheme or ambition, no formulated policy, no ready-drafted constitution. Strife and intrigue worked around him, and he swayed aimlessly with one or both, apparently the centre of a reeling system, simply because that system was conscious of its supreme need of a centre. Only the force of an impending crisis had the effect of clearing his clouded vision, and fusing his doubt into relentless, swift, clear-thoughted determination.

If further demonstration were needed of the strangely composite and hesitating nature of Cromwell, it would be afforded by the story of his diplomatic vagaries on the subject of a French or a Spanish alliance. From a modern standpoint, it seems morally a petty and reprehensible negotiation for an English statesman, not so much from its motive as from the shifty, tortuous, unstatesmanlike method in which it was carried on. Without understanding the significance of plunging England into European complications, he put

up the alliance of his country for auction, playing the two bidders for it against each other with at once open and secret chicanery. The story of the affair runs through the whole of this volume, too long to be reduced to a sentence, but a sad corrective to the cherished opinion of posterity that Cromwell stood as the arbiter of Europe, with two monarchs as his suitors. In the conference in April, 1654, Baas openly charged Cromwell with his double-faced intrigue, and the Protector's face fell, while his words came from his lips more slowly than was his wont. But apart from the humiliation every Englishman must feel in reading the history of the negotiation, the one main point of interest is again the light which its tortuous course throws upon the slow, involved character of Cromwell's thought. In the circumstances Mr. Gardiner finds what excuse he can for the Protector, and it is one the weight of which Mr. Gardiner alone can fitly estimate, but also it is one which no Englishman will admit without a feeling of sore dissatisfaction.

The period of Mr. Gardiner's volume does not extend to the years of the Commonwealth's most trying financial experiences. We have not yet reached the time of the few "Declared Accounts" of the period which have survived, and their testimony *en masse* is not yet a subject of concern to Mr. Gardiner. He therefore treats financial matters *ambulando*, as also, though in a lesser degree, he does the parallel subject of the ecclesiastical organization of the Protectorate. In this Mr. Gardiner is true to his deliberately chosen method, and we cannot but leave him as sole and undisputed arbiter both of it and of his own achievement. We close this further instalment of his great work with renewed conviction of the worthlessness of any other historical method by the side of his, and with renewed reverence for its author.

NEW NOVELS.

The King with Two Faces. By M. E. Coleridge. (Arnold.)

MISS COLERIDGE has written a clever, and in many respects interesting, novel dealing with Sweden and with Paris in the early days of the French Revolution. The most attractive part of the book is that which deals with Count Fersen (whose family name is referred to in dialogue as having been MacPherson) and his brave attempt to rescue the French king and Marie Antoinette. The least attractive element is the curiously *staccato* style which the writer adopts. It must be admitted that the mannerism is consistent throughout, and that it is often used with good effect. We notice that Miss Coleridge expresses obligation to Mr. Nisbet Bain's 'Gustav III. and his Contemporaries.' Her story, which is long and substantial, deserves a high place among the class of fiction to which it is allied.

The Silver Fox. By Martin Ross and E. CE. Somerville. (Lawrence & Bullen.)

AN opening scene at Hurlingham, a lady of title who addresses her male friends by playful abbreviations of their surnames, and a society which drops its final *g's*,

hardly prepare the reader for a story very much above the average both in design and in execution. Possibly this is a result of joint authorship. If so, one can only be glad that the predominating partner in the concern was the one who aimed at something above the Whyte Melville line of fiction. There are few characters in the story, but, thanks to a happy gift of epigram possessed by at least one of the authors, they all stand out very distinctly, from Slaney (is there authority for this name?) Morris—the girl brought up in solitude in a remote part of Ireland by a bachelor uncle of strong theological prepossessions, herself in a ferment of unformulated sentiment, though quite able to enjoy the situation when her staid elderly mare, reverting to the triumphs of her youth, holds her own with the best over stone walls and turf banks—to Major Bunbury, who hunts six days a week, but "has a soul somewhere." The old inevitable contrast between the "practical" English man of business—in this case a civil engineer—and the Irish peasant, emotional, unreasonable, yet "sympathetic," is indicated as well as we ever remember to have seen it; and the humours of the chase in the remote West are excellently told:—

"Give over the spades," shouted Danny-O, as the roofing-stones of 'the gully' appeared, 'the hand is the besht. Hurry now, before he'll go north in it from ye!'

"Arrah, what north? he haven't room to turn in it!"

"Dom yer sowl, he'd turn in a kayhole."

"Go get a briar!" roared another voice, 'he isn't two foot from the hole. Twisht it in his hair now, twisht it, can't ye, and draw him out!'

"The briar failed of its office. The spade and pick were again resorted to, and observations were taken by a small boy.

"The daag have him!"—"Is it by the tail?"—"No, but in a throttlesome way!"—"Come out now," interposed Danny-O, 'till I thry could I ketch a howl of him.'

"Put on yer glove, Dan; take care would he bite ye."

"Sure the gloves is no use, only silk." 'A fox can't bite through silk. Wrop yer hand in silk and he can't put a tooth through it!' Thus and much more from the chorus."

This is not the silver fox. Indeed, that eponymous animal is the weak character in the book. He breaks cover with a fine scent of the supernatural, but shows little sport. He does, indeed, conduce to the *dénouement* of the story, but does nothing in this which an ordinary red fox would not have done as well.

Secretary to Bayne, M.P. By W. Pett Ridge. (Methuen & Co.)

THE plots of Nihilists have frequently interfered in fiction with the course of true love. Mr. Bayne, M.P., finds that both the Nihilists and the course of true love interfere seriously with the services of his private secretary. In the hands of Mr. Pett Ridge these materials make a bright little story, which might, however, have been better told in a narrower compass. The length of a one-volume novel is only attained by means of an excessive use of inverted commas for conversations of inordinate duration. The writing is good, though there is some lack of clearness in the narrative.

Lochinvar. By S. R. Crockett. (Methuen & Co.)

THIS is not Mr. Crockett's best work, but it is far better than some we have seen of late. The title is somewhat daring; for except in the incident of carrying off fair Kate McGhie on her bridal day, his hero has nothing to do with him of Scott's ballad. Wat Gordon, of Lochinvar, is a cousin of Earlston, and several of the characters are known to us of old. Wat had Royalist proclivities, but being severed from his lady love, and under hiding for his assault on the Duke of Wellwood, he finds himself in Flanders in 1688 as one of the Prince of Orange's Scots Dragoons. Here he meets a strange figure, one "Murdo McAlister, Earl of Barra," a gentleman who is not above double-dealing between France and Holland. This sinister personage abducts Kate, who has also taken refuge in Holland from the "persecution" in Galloway, and has her immured on one of his Hebridean islands. Life on Suliscanna is not ill described, though we fancy the Presbyterian minister is somewhat of an anachronism. There is plenty of rapid and varied incident before Wat can come upon the traces of his lost lady, but his purpose is unflinching as his love is ardent. His *confidante*, a sturdy Lowland woman, is a capital character, and well contrasted with her Celtic neighbours, though of these Mr. Crockett writes too much in the conventional spirit of Macaulay, with perhaps a Westland prejudice of his own. Some writers would have made more of William of Orange, and many would have produced a better proportioned plot; but in places, notably the description of the island caves, we recognize the author at his best.

By a Hair's Breadth. By Headon Hill. (Cassell & Co.)

How refreshing is a real good story of organized crime and its detection! "Tricocche et Cacolet" were nothing to Mr. Headon Hill's Russian official of the Third Section, whether for fertility of expedient, variety of disguise, or practical inefficiency. In spite of his marvellous acuteness in inference, not one of his great *coups* comes off. Prince Lobanoff is murdered under his nose; a Fenian shoves a portmanteau full of dynamite and clockwork up a chimney in a house he is specially bound to watch, and nothing but the courage and promptitude of a young English lady saves the Tsar from being "scattered around the moon"; and though the gang he is after are ultimately taken—all but the Fenian, who is accounted for by some other Fenians—it is mainly due to the amateur enterprise of another British subject, a rising diplomatist. Yet the book kept at least one reader out of bed an hour after his usual time for retiring. The mention of Prince Lobanoff and the present Tsar will show that it "palpitates with actuality," and indeed with audacity, for we presume that Mr. Headon Hill has no authority beyond his own fertile imagination for the version which he gives of the late statesman's decease. He certainly has managed to blend fact and fiction with considerable ingenuity. Perhaps the most thrilling moment is when the young lady's bicycle tyre is punctured, and she

sees the two worst of the conspirators coming down the road—a solitary road near Balmoral—after her, disguised, one as a hospital nurse, the other as an invalid in a bath chair. Dr. Conan Doyle never beat this. It should be said to the credit of the Third Section man, by the way, that he is always on the spot or near it when either the hero or the heroine gets into a tight place; but that was not precisely what he drew his pay for. We suspect he was a bit of an impostor, really; at any rate, his German-English is about as bad as it could be. Considering how much of the story takes place on the Continent, the author has been wonderfully sparing of foreign languages. Not till the very end of the book does the reader come across *bête noir* and *double entendre*; and he will certainly appreciate the self-control which could refrain so long. It is to be hoped that Messrs. Cassell & Co. do not mean to let their compositors make a practice of dividing "knowledge" after the *l*. This is perhaps the most hideous and unscholarly freak of American typography, and we regret to have met with it five times in this volume.

A Strong Necessity. By Isabel Don. (Jarrold & Sons.)

'A STRONG NECESSITY' is written in a low-toned, rather depressing key. Lochnon, the scene of the story, is a Scotch county town carefully drawn, and suggestive of a place as real as it is unattractive, humanly and naturally. Almost everybody belongs to a type of very average nature. The treatment of character is judicious and conscientious. It shows some imaginative power, though it is not of a high order. What prevents it from being a better story is just what one cannot say. The heroine is a little of the old *incomprisable* kind, but natural and well kept in hand—an unexhilarating person whose reality is perhaps proved by one's feeling anxious that she should make a "comfortable marriage," as one might about some rather forlorn maiden in real life. The silent antagonism between the girl's commonplace parents is better conceived than carried out. What the whole thing wants is just the "little more" which is so much, and the "little less" that makes such a difference.

The Sorrows of a Society Woman. By Mark English. (Roxburghe Press.)

If abject nonsense is to be treated as sense, and wholesale worthlessness deemed worthy of remark, something might be said even of 'The Sorrows of a Society Woman.' But criticism has not yet fallen quite so low, and this particular volume may be left, with others of its kind, to take its chance of sinking or swimming.

The Devil's Shilling. By Campbell Rae-Brown. (Drane.)

'THE DEVIL'S SHILLING' suggests, though it in no way rivals, Johnson's 'Adventures of a Guinea.' The shilling is unhappily charged with a mission "to carry sorrow and crime and death to all those with whom I had any kind of connexion," and consequently the volume is a record of most of the offences known to the calendar of a session at the Old Bailey. It is needless to

trace the progress of this unhappy coin up to the time when a detective hangs it on his watch-chain, and when one would think its adventures might enter on a new and more interesting phase. The book is singularly unattractive; though written with ease and fluency, there are few graces of style or composition.

Sans Mari. Par Madame V. Le Coz. (Paris, Colin & Cie.)

'SANS MARI,' though cursed with an inappropriate title, is an excellent novel of the series "pour les jeunes filles," of which we have favourably noticed several volumes. It is enlivened by character and sparkling dialogue, and though suitable for school-girls is readable by others. We are sorry to find that in France electoral corruption is looked upon as a matter of course, not worthy of blame.

Les Amants Byzantins. Par Hugues Le Roux. (Paris, Calmann Lévy.)

THOSE who like French historical novels of an erotic type will be pleased with the tale of the loves of a Norwegian of the Imperial Warangian guard at Constantinople and of a Greek lady in the tenth century. M. Le Roux slightly spoils his powerful book by pointing out a little too frankly in his preface how his acquaintance with the decline of the Roman Empire and with the Vikings has been acquired.

BOOKS ON PLATO.

The School of Plato. By F. W. Bussell, B.D. (Methuen & Co.)—Mr. Bussell, in apologizing for putting forward a fresh outline of so familiar a subject as the historical development of Greek philosophy, explains that it is necessary for his purpose:—

"I must trace the main thesis of this work, the Rebellion of the Individual; his assurance (or illusion) of Freedom; and the attempts he makes to explain, to justify, to reconcile the Universe to himself, to express it in terms of himself (beyond this relative truth no Philosophy can claim to penetrate); and finally, for the guidance of his own practical life, to establish a *modus vivendi* with this inscrutable power beyond him, whether the Divine Being as deliberate and beneficent Creator, or an unconscious Destiny."

These words strike the key-note of the book. Socrates modifies the isolation of the unit with a firm trust in Providence. Philosophically Plato shrinks from the natural conclusion of his ethical bias by which man is the centre of the universe. When the Stoic, Epicurean, and sceptic schools come under discussion the subject is the individual in antagonism to the universal process; when the speculations of the empire are criticized it is the awakening of subjectivity, the enlargement of the mental horizon. Even the Ionian beginnings of Greek thought are introduced as the awakening of the individual. Here, however, Mr. Bussell does guard himself. "Though it would be futile," he says, "to ignore the ultimate motive of all reflexion—a desire for self-satisfaction—yet the acute sense of personality (with which, for example, the Imperial age was oppressed, no less than Society to-day) is not found expressly acknowledged in earlier systems."

'The School of Plato' is, in fact, rather a study of one aspect of Greek thought than a history, and the method of treatment is apt to produce a distorted result in which some features are unduly magnified at the expense of the rest. It is true that the problems of the individual life and the highest good tended to absorb more and more of the attention of the post-Aristotelian schools as their popularity waxed and their intellectual vigour waned; but to the

ordinary student of Greek philosophy "the Rebellion of the Individual" is hardly an obvious formula by which to summarize its course; nor is "the acute sense of personality" the most striking characteristic of any of the principal schools. That Mr. Bussell should have treated his subject on these lines is due to the fact that ancient philosophy culminates for him not in Plato or Aristotle, Epicurus or Chrysippus—not in a citizen of a Greek state at all, but in the Neo-Platonists of the Roman Empire. Indeed, the empire itself in the first three centuries of the Christian era exercises on him a remarkable fascination. "As a system," he says,

"it seemed absolutely final. In the Imperial writers there is no trace of doubt as to its permanence. It is the ultimate and lasting form of government, the real return of the Golden Age and the kingdom of Saturn.....In effect the world had nothing left to desire under the beneficent dominion of Rome, and never anticipated a more perfect state of earthly things."

A prolonged period of internal peace and material prosperity, stable government, and absence of political interest, formed the unique conditions under which philosophers had to work; and accordingly

"we cannot fail to be struck by the wealth and variety of ideas which mark the Imperial age of Rome and the clearness of expression with which they are presented to us."

The fact is that Mr. Bussell examines history with the eye rather of a theologian than a philosopher. He is thoroughly out of sympathy with Greek philosophy proper, and becomes interested in it chiefly after it has ceased to be Greek, and, indeed, to be philosophy. Nothing is more sharply emphasized than the futility of what he calls "cold and dispassionate intellectual ratiocination," when it is uncontrolled by the guiding influence of the moral sense. If he uses the name of Plato in the title of his book, it is because Platonism in his view has its foundations rather in emotion than in reason, and is in reality a religion—incomplete, no doubt, but still a religion and not a philosophy. Plato's mind is "utterly incapable of concentration upon the processes of pure reason." After this the following passage produces a milder shock:—

"The sum of Platonic philosophy is not a philosophical conclusion at all, but the intrusion of a religious conviction.....Like so many others he silenced his doubts with the ardent professions of his mysticism: he forcibly overrode his suspicions."

Whether Mr. Bussell would go so far as to consider this a desirable attitude for a philosopher it is difficult to say. It is this mysticism which he finds to be in Plato not merely a factor, but the predominant and determining factor of his teaching and his real and permanent legacy to mankind. It is this mysticism which becomes in the hands of the Neo-Platonists the highest development of ancient non-Christian thought. And yet he speaks of it as "the last resort of hopeless philosophy." Of detailed statement of doctrines there is practically nothing. Details, indeed, would be alien to the scheme of the book, which deals only with the results as the author understands them, and only so far as they have to do with the one question of the relation of the individual to the universe. It is, of course, difficult to estimate the value of conclusions when the considerations from which they are drawn are withheld; and the difficulty is enhanced in this case by a style which sometimes leaves the reader in doubt as to what the conclusions really are. Take, for instance, a small matter, Mr. Bussell's view of the Greek temperament. He has already spoken of "the old inherent Greek pessimism," "the original despondency of the Greek mind," and, on the other hand (apparently without a sneer), of "the native buoyancy and eager enterprise of Hellenic youth," when the following passage occurs:—

"The first rudiments of reflecting thought shattered for ever the old happy and Paradisaic harmony of Nature and Spirit, which, as the fanciful Classicist believes, was the original and enviable state of Greek youth."

This hardly resolves the doubt; for if the fanciful classicist is wrong, what was shattered? If right, why is he branded as fanciful? The instance is, of course, unimportant, but it does not stand alone. It is a pity that the book should have no index. A serious book without an index is an anomaly in any case; and Mr. Bussell's frequent restatement of the same points in a somewhat different way and in a new connexion, and his habit of constantly referring back at some length to an earlier period in discussing a later, make the want peculiarly conspicuous.

Ueber die Echtheit, Reihenfolge, und logische Theorien von Platos drei ersten Tetralogien. Von W. Lutoslawski. (Berlin, Reimer.)—This pamphlet is an abridgment or summary of a larger work of the author, and supplies the outlines of his arguments and conclusions. It is an attempt to fix the chronological order of some of the Platonic dialogues by an examination of their contributions to the theory of knowledge as well as by statistics of language. It does not appear what relative value is assigned to the two tests; but this is not important, for the results here obtained from them are in singular agreement, and, in the main, probable enough. The author appears at times to be a trifle hasty in adopting an argument, though this appearance may be due to the abridged form of the essay. It is not safe in examining Plato to conclude, because a theory is developed and discussed in full detail in one dialogue and treated as a philosophical commonplace in another, that the fuller treatment is prior in date. For instance, the offhand remark of Phædrus ('Phædrus,' 258 E) about mixed pleasures does not warrant us in dating the 'Phædrus' after the 'Philebus.' This the author would allow, yet he more than once lays emphasis on similar arguments. A notable feature in the essay is the author's insistence on the value of the work done by English scholars and his repeated protests against the neglect with which they have been treated in Germany.

OUR LIBRARY TABLE.

Studies in Board Schools. By Charles Morley. (Smith, Elder & Co.)—Mr. Charles Morley reprints from a daily paper a series of illuminating articles on the London Board schools, and in their collected form they furnish material for coming to a fairly definite conclusion about the value of the elementary system. At any rate, they present many of the salient facts in a concrete shape, and serve conveniently as an indication of our national gains and losses. Mr. Morley has inspected a number of typical schools in various parts of the metropolis, and, by dint of keeping his eyes open, watching everything that he saw in a sympathetic spirit, and taking copious notes, he has put together a serviceable and diverting, if somewhat slangy report. Much of what he says might have been gleaned from the Blue-books of the Education Department, but there is a great deal more which is not to be found in the official records. Incidentally he mentions the cost, the number and variety of the schools, the curriculum, the quality of the teaching, the characteristics of masters, mistresses, and parents; and, in place of mere bald statistics, he lets us see the interior of the hive, and draws a thousand pictures from the life, which are sometimes more informing, because more familiar and unreserved, than the reports of Her Majesty's inspectors. In brief, these thumbnail sketches of Board schools and scholars as they actually are show us the great citizen-factory of the nation hard at work, with all its processes complete, from the collection of the raw material, too often rank and half-corrupted

to begin with, through the iron maze of the well-adjusted machinery, to such finished products as "Citizen Carrots," the newsboy of twelve who takes so kindly to his lessons on the rights and duties of the citizen:—

"In a year or so, when he sets up in business, that precocious Arab will be a well-equipped citizen. He will not only vote, but he will know what he is voting for, and why he is voting, and will be well able to criticise the affairs of his district.....When, in time to come, he is asked to vote for the people's friend, Carrots will want to know the reason why. So, people's friends beware! a rare heckler will be found in Citizen Carrots!.....He will be back again to school at two sharp, for none know better than he that knowledge is power. Then at four he will send swiftly to Fleet Street, and invest in evening papers."

Here is one case, and the boy who leaves a Board school to become a high wrangler and a fellow of his college is another, in which the national system is justified of its children. Is the system justified throughout and on the whole? It is safe to say that a very large majority of Englishmen, in spite of certain strictures in regard to religious teaching, and of certain misgivings as to the over-education of the masses, are satisfied with the general outcome of the policy adopted in 1870. The deliberate intent of the nation is that its poorest children shall be systematically trained to citizenship, and that by the same means, aided by a simple process of continuation, the clever minority shall be trained to teach the next generation, or to start on a higher commercial or technical career, or, if that is their bent, to pass out by way of the universities. As for the fear of over-educating the masses, we share it in common with all highly organized nations, amongst whom we were the last to accept a national system. It may be that the danger is real, and that the over-education of individuals, by cultivating their intellect beyond their natural gifts, and in excess of their economic needs, is not a mere unsubstantial chimera. So far as there is any force in this objection, the evil may be, and generally is, counteracted by the wisdom of School Boards and Board school teachers. Out of a hundred boys and girls freely and compulsorily educated by the State, there is, let us say, one who is lifted into the well-to-do professional strata as the direct consequence of his or her education at a national school. Some thirty become efficient artisans, or clerks, or shopmen, or municipal or public servants, who might or might not have become so in any case, but who certainly have the means of earning better wages than they could have done without their good schooling. Perhaps fifty of the hundred relapse through personal defect into a condition not much better than they would have occupied if they had never graduated from the street to the Board school; but, at all events, there has been a bright patch in a miserable existence, and they are not worse, if they are no better, for their five years of school. Three or four belong to the uneducable ruck, and for them the Boards have provided special institutions to alleviate their lot. Amongst the remainder may be found a few (we doubt if there would be more than one in a hundred) who could accuse the State of having unfitted them for a life of bread-winning ignorance and fitted them exclusively for a position already occupied by somebody else. We do not take separate account of the inevitable discontent which leads an ill-balanced mind here and there to reject manual labour or domestic service because the Board school taught it the geography of Africa and the physiology of the frog. Discontent finds its own level, and either ends in successful striving or is a mere incident in a general failure. It would be well if the proportions guessed at above could be more accurately stated by competent observers. After twenty-seven years of the School Board it is almost time to look for definite statements as to what it has done or failed to do. The man

of letters is in one respect as competent as anybody to gauge the result of universal and compulsory education. It has taught the nation to read easily and as a matter of daily habit. The multiplication of poor readers has led to a multiplication of cheap books and periodicals, and the stimulus has been manifested not merely in the production of school-books, which are printed at the rate of millions every year, and of fiction, which would naturally be first to cater for the new demand, but also, which is peculiarly gratifying, in a keener popular taste for literature. The Board school boy and girl are fed in school with illustrated Readers, and out of school with penny novelettes and picture-papers; and all this could not happen without largely recruiting the readers of genuine literature. So marked has been the increase in the public demand for literary works that it undoubtedly goes far to account for one of the most noteworthy incidents of our recent literary development, the enormous output of cheap and good reprints. Here, then, is a very satisfactory achievement of State education, and one which should encourage the most accepted authors of our own day to seek a means of bringing themselves into more direct contact with the mass of their countrymen.

MR. W. CHANCE, the Honorary Secretary of the Central Poor Law Conference, is responsible for an admirable book, published by Messrs. Sonnenschein & Co., by the title *Children under the Poor Law, their Education, Training, and After Care, together with a Criticism of the Report of the Departmental Committee on Metropolitan Poor Law Schools*. The writer is accurate in his facts, complete in his survey, and sound in his opinions, which are those of Sir Hugh Owen and the great officials as well as those of the most experienced guardians. The existing administration of the chief Poor Law schools is, on the whole, defended with success. The chapters on cottage homes, boarding-out, and employment should find many readers in the United States, in the Dominion, and in Australia.

MISS FLORA SHAW contributes *The Story of Australia* to "The Story of the Empire Series," published by Messrs. Horace Marshall & Son. Miss Shaw's little volume forms an excellent short history of Australia and New Zealand, but is somewhat perfunctory in its treatment of those modern developments in the colonies which the author thoroughly understands. The fact is that, however great her power of condensation, space has failed her. It is, perhaps, hardly true to suggest that Great Britain conquered upon the sea in the eighteenth century because her fleet alone was "nourished with the entire energies" of the nation, when we remember the efforts put forth on land in India and in America as well as upon the continent of Europe. As regards style, Miss Shaw uses "got" for *marched or journeyed* (Dampier "got inland far enough to.....") in a manner which, if imitated, may produce bad marks for her school readers.

DR. ORR's little volume on *The Ritschlian Theology* (Hodder & Stoughton) is interesting, and will be useful to students who are not conversant with modern German theology. It is not particularly well written, but the author is in earnest and is acquainted with his subject.

NEW and compact editions of *The Ralston and Casa Braccio*, by Mr. Marion Crawford, have been sent to us by Messrs. Macmillan. The same publishers have added pretty editions of *Newton Forster* and *Mansfield Park* to their "Illustrated Standard Novels." Marryat's tale has found a clever and capable illustrator in Mr. E. J. Sullivan, and Mr. Hannay supplies a judicious introduction. That clever designer Mr. Hugh Thomson, it is needless to say, quite enters into the spirit of Miss Austen's story, and Mr. Austin Dobson furnishes a pleasant introduction. — In the "Illustrated English

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Library" Messrs. Service & Paton have issued *The Bride of Lammormoor*, cleverly illustrated by Mr. Pegram, and *The Newcomes*, enriched by remarkably successful drawings of Miss Chris Hammond's. The type, however, owing to the length of Thackeray's novel, is too small. The same publishers have sent us another volume of their handsome edition of Hawthorne's tales, containing *The House of the Seven Gables*. Mr. Moncreu Conway's introduction is worth reading.—Messrs. J. M. Dent & Co. have commenced with *Waverley* an edition of Scott's novels which will fascinate the lover of dainty editions. They have produced nothing more attractive, and that is saying a good deal. Mr. Shorter has furnished a bibliographical note.

We have on our table *The Life of Chauncy Maples, D.D.*, by his Sister (Longmans).—*The Wisdom and Religion of a German Philosopher*, edited by E. S. Haldane (Kegan Paul).—*Style*, by W. Raleigh (Arnold).—*Applied Mechanics*, by J. Perry (Cassell).—*Within Sound of Great Tom: Stories of Modern Oxford* (Simpkin).—*Afloat with Nelson*, by C. H. Eden (Macquenn).—*With Frederick the Great*, by G. A. Henty (Blackie).—*Wallace and Bruce*, by Mary Cochrane (Chambers).—*A Daughter of Strife*, by Jane H. Findlater (Methuen).—*Thro' Lattice Windows*, by W. J. Dawson (Hodder & Stoughton).—*The Naval Cadet*, by Gordon Stables (Blackie).—*Sweet Revenge*, by F. A. Mitchell (Harper).—*Concerning Charles Roydant*, by Pierre Le Clercq (Digby & Long).—*The Mermaid, and other Pieces*, by E. Patterson (Cardiff, Rees, Mallett & Stanbury).—*A Vision's Voice*, and other Poems, by M. Greer (Digby & Long).—*Victoria, Regina et Imperatrix*, and other Poems, by G. Wyattville (Birmingham, Cornish Bros.).—*The Myths of Israel*, by A. K. Fiske (Macmillan).—*Dies Dominica*, by Margaret Evans and Isabel Southall (Stock).—*The Spirit on the Waters*, by E. A. Abbott (Macmillan).—*Album Géographique*, by Marcel Dubois and C. Guy: Vol. II. *Les Régions Tropicales* (Paris, Colin).—and *Die sociale Frage im Lichte der Philosophie*, by Dr. L. Stein (Stuttgart, Enke). Among New Editions we have *Dictionnaire Universel des Sciences, des Lettres, et des Arts*, by M. N. Bouillet, J. Tannery, and E. Faguet (Hachette).—*An Office of Prayer for the Use of the Clergy*, by the Rev. P. G. Medd (S.P.C.K.).—*The Epistle of St. James*, by J. B. Mayor (Macmillan).—*Synonyms of the Old Testament*, by the Rev. Robert B. Girdlestone (Nisbet).—*The Church Catechism*, with Notes by E. M. (S.P.C.K.).—*Evening Dress*, by William D. Howells (Edinburgh, Douglas).—*Poems by A. and L.*, by Arabella and Louise Shore (Richards).—*Epping Forest*, by E. N. Buxton (Stanford).—*The Law of District and Parish Councils*, by J. Lithiby (E. Wilson).—and *Everybody's Favourite*, by John S. Winter (White).

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MR. F. T. PALGRAVE.

MR. FRANCIS TURNER PALGRAVE WAS "born in a library," as the saying is, in the town of Great Yarmouth and in the year 1824. His father, Sir Francis Palgrave, Deputy Keeper of Her Majesty's Records, had a general taste and talent in literature very similar to that of his son. Indeed, the father's 'History of England and Normandy' may be said to be the prose parent of 'The Visions of England,' a set of

lyrics illustrating our history which Mr. Francis Turner Palgrave composed, "a sort of 'Gesta Anglorum,'" he called them. His father's chief friendship with Hallam, the historian, the son always treasured in memory; it preceded that tie between himself and Tennyson which formed the most beloved interest, outside his own family circle, of all his life. If Tennyson said of Arthur Hallam "more than my brothers are to me," Francis Turner Palgrave could say the same of Tennyson, and with as little injury to true fraternity in one case as in the other. His three brothers—Sir Reginald Palgrave, Mr. R. H. Inglis Palgrave (who edited the *Economist* for some years), and Mr. William Gifford Palgrave, a sort of Gordon, for whose astonishing career as a traveller the full recorder has yet to be found—were all his juniors. He led the way to Charterhouse, whence he proceeded to Oxford as a scholar of Balliol, obtained a First Class in Literæ Humaniores in 1847, and was elected to a Fellowship at Exeter. Already his restless zeal had found new fields outside the University. Before taking his degree he became an assistant private secretary to Mr. Gladstone. A little later, in 1850, he began a term of office as Vice-Principal of the Training School at Kneller Hall. That lasted for five years, after which time he became an examiner in the Education Department. For thirty years he remained at Whitehall, and in 1885 he became Professor of Poetry at Oxford, where he lectured for ten years, the successor of Principal Shairp, the predecessor of Prof. Courthope. Edinburgh University had conferred on him the honorary degree of LL.D. in 1878.

During all this time Mr. Palgrave was busy with his pen. Politics at one period had a slight interest for him, and his marriage with Cecil Grenville Milnes, eldest daughter of Mr. Milnes-Gaskell, M.P., of Thornes House, Yorkshire, and Wenlock Abbey, Shropshire, helped to keep him within touch of Westminster. But his real bias was for literature, especially for poetry and for literary criticism of the arts. For years he was art critic of the *Saturday Review*, as Marochetti, for instance, knew to his cost, and Mr. Holman Hunt and Mr. Ford Madox Brown to their glory; and some of these articles were gathered into a volume of 'Essays on Art,' which are, perhaps, best remembered by their denunciation of the Albert Memorial and Marochetti's bust of Thackeray in the Abbey. There was no question as to his artistic knowledge and taste—it was attested by the beautiful drawings of old masters and others which he possessed, together with the rare states of engravings after Sir Joshua which adorned his dining-room walls. His pleasure when, in 1862, he was entrusted with the compilation of an art handbook to the Exhibition may easily be imagined, for he was nothing if not a zealot in his admirations and his loathings. Not such are the qualifications of an official guide, however; and the unlucky volume, by which some of the exhibitors believed themselves to be insulted, had to beat a retreat beyond the bounds of the Exhibition, and was condemned by Mr. Matthew Arnold in his 'Essays.'

Mr. Palgrave, however, will be remembered, and we can say beloved, not as an art critic, though his 'Landscape in Poetry' celebrates a sort of marriage between literature and art; not as a writer for the young, though his 'Five Days' Entertainments at Wentworth Grange' may yet delight generations of children; nor yet as a poet, though his 'Idylls and Songs,' his 'Lyrical Poems,' and his 'Amenophis' have found appreciation, and his 'Hymns' have passed into a third edition; but, above all these, as an anthologist. 'The Golden Treasury of the Best Songs and Lyrical Poems in the English Language' fulfilled, as nearly as human

books may, the promise of its title-page. It is true that 'Kubla Khan' and Keats's 'Grecian Urn' were left out in the first edition; and that his inclusions of things he ought to have omitted matched even such sins of omission as these. Yet the book did bring together, and for the first time in this handy form, an amazing wealth of poetry; it was a treasury in truth, and it became almost a national possession. It was so popular that it gave its name to a series of books, one of them being a 'Children's Treasury of Lyrical Poetry,' and another that 'Second Series' of the 'Golden Treasury' which was Mr. Palgrave's last luckless gift to the public. Next to his fame as an anthologist will be his fame as an editor. His name appears on a favourite edition of Shakespeare's 'Songs and Sonnets'; on the title-page of 'Chrysomela,' a selection from Herrick; on an edition of Keats, to which he supplied notes; on the 'Poetical Works of Sir Walter Scott,' to which he contributed a biographical and critical memoir; and on a selection of the 'Lyrical Poems of Lord Tennyson.'

It was through Henry Hallam, Arthur's brother, that Palgrave met Tennyson at the house of W. H. Brookfield in Portman Street. That was in 1849, and the author of 'The Princess,' finding Palgrave less "superior" in manner than he thought Oxford men were apt to be, invited him to his humble lodgings in Camden Town Road, and there read him some of the MS. of 'In Memoriam.' In 1862 Palgrave introduced to Tennyson his brother William Gifford, lately back from Central Arabia, a devout student of poetry who loved 'Locksley Hall' particularly for its Arabian ring—a compliment which wrested from the poet the confession that he wrote it under the influence of Sir William Jones's translation of the old Arabian 'Moallakat.' "I think him the cleverest man I ever met," said Tennyson afterwards. During a walk near the Land's End in 1860 Palgrave first mooted the scheme of the 'Golden Treasury,' and received from Tennyson the approval which he afterwards supplemented by advice, within limitations already noted. Greater delight Palgrave never had than that he felt when his own little lyric, "Ask what you will, my own and only love," was warmly praised by Tennyson. The friends of forty-three years were divided by death for only five. To assist in producing the memoir of the Laureate he felt to be a great privilege, and almost the last time he put pen to paper was to dedicate to the memory of Tennyson the Second Series of the 'Golden Treasury.' His fatal illness lasted for only a few days, and he died on Sunday morning from paralysis at the home in Cranley Place—he had been a widower for many years—which his daughters made delightful for him.

THE LIBRARY ASSOCIATION.

II.

THE meeting was resumed at the rooms of the Society of Arts, John Street, Adelphi, on Thursday morning, October 21st, when the President (Mr. H. R. Tedder) called upon Mr. R. Steele (Assistant Secretary, Chemical Society) to set forth his views on 'The Conduct of a Scientific Society.' He had found that the choice of books, the storing of elementary and intermediate text-books, ephemeral periodicals, and obsolete editions were some of the questions which had most troubled him at the Chemical Society. In the discussion the chief topics alluded to were the disposal of old and superseded editions, duplicates, and the undesirability of exacting outrageous discounts from the bookseller.

Then followed three papers by warm admirers of the Dewey Decimal Classification. Mr. T. W. Lyster (National Library of Ireland, Dublin) contributed 'Notes on Shelf-Classification,' in which he discussed the difficulties and advantages of the close classification of books on

the shelves. He was followed by Mr. Stanley Jast (Peterborough Public Library) with 'The Dewey Notation and some Recent Criticism,' referring to certain improvements suggested by Mr. Lyster last year at Buxton. Mr. R. A. Peddie dwelt upon the adaptabilities of the system for use in public libraries in a paper on 'The Decimal Classification and the Relative Location.' In the discussion most of the speakers were unable to recognize all the advantages set forth by the apostles of the decimal classification, which has not been adopted in reclassifying the London Library, and has not found favour among scientific men when discussing the proposals of the Royal Society for an international catalogue of scientific literature.

Mr. J. Macfarlane (British Museum) had an interesting subject for consideration in 'The National Libraries of France and Great Britain and their Catalogues.' Somewhat enigmatic was the heading of the paper 'Titles, or Traps for the Unwary,' in which Mr. R. K. Dent (Aston Manor) took those publishers to task who changed the titles of books from time to time. Other books were brought out with titles so closely alike that they were sometimes mistaken one for the other, and translations of the same work often appeared under different titles.

The advantages of 'Public Library Bulletins' were urged by Mr. F. A. Turner (Brentford), who quoted some opinions, chiefly American, to show that the printed catalogue as now issued was doomed, and that the reading public was better served by receiving at frequent intervals cheaply printed lists of additions. This system of supplementing the library catalogue had been worked with success at Clerkenwell, Brentford, West Ham, Hampstead, Newington, Nottingham, and elsewhere. Some of the bulletins gave views and other matters of local historical interest. Mr. Thomas Formby's long service as sub-librarian of the Liverpool Public Library enabled him to speak with authority on 'Public Reference Library Experiences,' and discuss the problem of helping readers, the treatment of complaints, the technicalities of cataloguing, and the training of boy assistants. Mr. E. Wyndham Hulme (Librarian, Patent Office) gave an interesting account of 'English Patent Law.' He traced the birth of industrial monopolies on the Continent, the origin of the Elizabethan industrial monopolies, and continued the history of patent law to the rise of the patent specification in the eighteenth century. The publications now issued by the office and the present administration of the library were also explained. Mr. R. B. Prosser (formerly librarian of the Patent Office) informed the meeting that he was compiling lists of specifications of local interest for the use of public libraries. Mr. A. Cotgreave (West Ham) in 'A Subject Index to English Literature' described an elaborate compilation upon which he was occupied. In the evening a conversazione was held in the galleries of the Royal Institute of Painters in Water Colours, Piccadilly.

On Friday morning, October 22nd, Mr. F. T. Barrett (Mitchell Library, Glasgow), in the form of 'Brief Notes on some Minor Matters in Library Practice,' offered some practical suggestions on the repairing of books, the keeping of unbound parts of periodicals, marks for identification, special designs for end papers, labels, and stamps. Mr. Barrett answered many questions put to him by members. The practice of sewing with wire was severely reprobated, and the President observed that it seemed as if the bookbinder was about to be evolved out of existence in favour of some kind of inharmonious blacksmith.

'The Progress of Library Work in Villages' was dealt with by Sir Edmund Verney, who spoke of what had been done at Middle Claydon, Bucks. The neighbouring parishes of East Claydon, Grandborough, and Water Eaton had adopted the Public Libraries

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Acts, had joined with Middle Claydon, and each hired for a year a hundred books for 3*l*. The books were circulated from parish to parish. In the course of the discussion Mr. J. R. Boosé (Royal Colonial Institute) drew attention to the fact that the agents-general for the colonies would on application supply village libraries with books about Greater Britain. 'The Need of Endowed Scholarships in the Training of Librarians' was suggested by Mr. Frank Campbell (British Museum). Mr. Joseph Gilburd (Day's Library) in 'Fiction: some Hard Facts about It,' vigorously condemned slum-fiction and the tenth-rate novels whose final destination was Messrs. Hodgson's sale-rooms. He deprecated the purchase of such rubbish at a cheap rate for the shelves of the public library. Attention was drawn to 'Some Old Treatises on Libraries and Librarians' Work' by Mr. A. Clarke (Assistant Librarian, Royal Medical and Chirurgical Society). He described what had been written by Clément, Naudé, Cels, Schrettinger, and others. The question of 'The Statistics of English Publishing and the Need of an Official Bibliography' was taken up by Mr. W. E. A. Axon (Chairman, Moss Side Public Library). The fallacious nature of the statistics proving that the literary activity of Great Britain was smaller than that of many much less important nations was referred to, and the necessity of a complete register of all books and pamphlets issued in the United Kingdom insisted upon. The British Museum should frequently print lists of its accessions. Mr. Wheatley and the President took part in the discussion; the latter referred to certain proposals on the subject made by him in a paper read before the Bibliographical Society. Mr. Basil Anderton (Newcastle-on-Tyne) gave some instances of 'The Value of Forgotten Volumes.' The rise and progress of 'The Birmingham Old Library' were described by Mr. C. E. Scarse; Mr. Frank Curzon (Organizing Secretary of the Yorkshire Union of Institutes and Yorkshire Village Libraries) supplied an account of 'Yorkshire Village Libraries'; and Mr. Herbert Batsford contributed some valuable 'Suggestions on the Formation of a Small Library of Books on Ornament and the Decorative Arts,' in which he mentioned the books he regarded as indispensable in a reference library as well as those desirable as representing special art industries.

In the evening the annual dinner took place at the Hotel Cecil, at which Mr. Tedder presided and Mr. Leslie Stephen spoke.

Literary Gossip.

THE poems of Bacchylides, acquired on papyrus last winter by the British Museum, will be published towards the end of November. Shortly after the discovery it was estimated that about five hundred lines were preserved intact in the manuscript, besides a large number of fragments; but the result of piecing the fragments together is to give a total of about a thousand lines which are either perfect or may be restored nearly with certainty. Twenty poems are represented in the manuscript, of which six (containing 550 lines) are complete, while of nine more there are substantial portions. Fourteen poems are in honour of victories in the Olympian and other games, while six are pæans, dithyrambs, or hymns—classes of Greek poetry of which there have hitherto been no complete specimens extant. The Museum edition, which (as in the case of the other classical papyri published by the British Museum) has been prepared by Mr. F. G. Kenyon, will contain an exact transcription of the text of the

manuscript and a restored text, printed in the ordinary way, together with notes, introduction, and index. A photographic facsimile of the papyrus will be issued simultaneously in a separate volume.

THE inclusion of a sonnet by "R. Wilton" in the just published Second Series of 'The Golden Treasury' has inspired some curiosity as to the author. The Rev. Richard Wilton, Rector of Lodesborough, East Yorkshire, has issued four volumes of verse—'Wood-Notes and Church Bells' (1873), 'Lyrics Sylvan and Sacred' (1878), 'Sungleams: Rondeaux and Sonnets' (1881), and 'Benedicite, and other Poems' (1889). We have reason to believe that Mr. F. T. Palgrave's attention was drawn to Mr. Wilton's rhythmic work by the specimens of it which figured in an anthology called 'Latter-Day Lyrics' (1878). In that volume appeared a sonnet by Mr. Wilton—"I learnt a lesson from the flowers to-day"—the last few lines of which struck Mr. Palgrave at the time as being quite Wordsworthian in thought and in expression.

A CORRESPONDENT writes:—

"The new edition of Mr. Rudyard Kipling's works which Messrs. Macmillan have announced has already gone to a premium, copies having changed hands (for future delivery) at fifty per cent. advance. But the edition is not 'complete,' as advertised. To begin with, neither publishers nor author have been able to arrange with Messrs. Thacker, Spink & Co. in respect of the work with which the series should commence, namely, 'Departmental Ditties'; then there is an omission which had possibly to be made because the author could not obtain a copy of his own work published at Lahore at the press of the *Civil and Military Gazette*. Only one copy was known to exist of 'Echoes by Two Writers,' a small booklet of seventy-two pages, in buff paper cover, and here, again, Mr. Kipling could not find a way of conciliating the owner, who has since parted with his treasure at a price not far short of a pound per leaf. The copy in question contains a few original stanzas by Mr. Kipling, written upon a sheet of foreign notepaper and pasted inside the cover, headed as follows:—

ECHOES BY TWO WRITERS.

A. M. d d R. K. Oct. 1884.

The first stanza runs:—

Between the gumpot and the shears,
The awful emblems of my trade,
First fruits of two hot Indi an years,
These rhymes were made."

THE Hon. Percy Ashburnham, a selected portion of whose library is to come under the hammer at Messrs. Sotheby, Wilkinson & Hodge's on Monday week, was a brother of Bertram, fourth Earl of Ashburnham, the founder of the very fine library now in process of disintegration. It is not often that two brothers, sons of a peer, attain distinction as bibliophiles, yet such is undoubtedly the case in the present instance. The greater library overshadows the lesser, but the Hon. Percy Ashburnham's books include many of interest. Perhaps the most valuable of the 261 lots is a remarkable collection of about 300 original drawings and engravings of plans, fortifications, sieges, battle arrays, war machines and weapons, naval fights, &c., between 1600 and 1650; the drawings are all contemporary, and apparently made on the spot for the different commanders, and chiefly of places in the Low Countries and France. There are a few Bibles, notably a good

sound copy of the rare first edition of Luther's in the Low Saxon dialect, Lubeck, 1523; a fine copy of Holbein's 'Icones Historiarum Veteris Testamenti,' &c., 1547, with the cuts from the original woodblocks; and a good copy of that very rare work, the life "des Loblichen Streyparen und Hochberühmten Helds und Ritters Herr Tewrdannekhs," Nuremberg, 1517, with numerous fine woodcuts by Hans Schaufelein.

THE Royal Historical Society has to-day completed the most eventful year of its existence, that in which the carefully planned amalgamation with the old Camden Society has been effected, and the newly united fellowship is busily engaged in the selection of forthcoming publications. Amongst the earliest of these will be the record of the trials of the judges and other officers of the Crown implicated in the judicial scandals of 1289. This record has hitherto been quite unknown, and may be expected to throw a flood of light upon the legal and constitutional history of the reign. The editor is Prof. Tout, and the list of publications already prepared includes editions by Messrs. S. R. Gardiner, C. H. Firth, T. G. Law, and G. F. Warner. The important Newcastle papers of the early years of George III. are being edited by Miss Bateson.

THE chief feature of the list of papers to be read during the ensuing session will be a series of papers on the 'National Study of Naval and Military History,' associated with the names of Prof. J. K. Laughton, Dr. T. Maguire, and the Hon. J. W. Fortescue. Mr. C. H. Firth will open the session by an important paper on the battle of Marston Moor, with a plan by Prince Rupert's quartermaster. Other papers will deal with the relations between Marlborough and Count Piper, the system of the Pipe Rolls, the journal of a Swedish princess at the Court of Elizabeth, and the dealings of Florentine merchants with the English wool trade, from Italian archives.

MR. J. E. MUDDOCK writes to us with reference to the notice of the third series of 'The Savage Club Papers' in our issue of the 23rd inst. We stated that the second series, edited by Andrew Halliday, was published in 1868. Mr. Muddock says:—

"Vol. i. bears on the title-page the date 1868; while vol. ii. has on the fly-leaf for 1868, but on the title-page 1869. The second volume was issued, according to the club records, in the early part of 1869."

We still think our correspondent is in error. A copy, now before us, of the second series bears on the title-page the date 1868 underneath the name of the publishers, Tinsley Brothers. The same date appears as part of the title of the book, and also on the fly-leaf. The copy in our hands has written on it the name of the owner with the date "Aug. 1868." We mention these facts because Mr. Muddock adds:—

"Perhaps for once you will do me the scant justice of admitting that I am right and your reviewer is wrong."

MR. HENRY JAMES, whose recent novel 'What Maisie Knew' has had considerable success, is giving up his connexion (as a correspondent) with *Harper's Weekly*.

THE late Francis Adams's 'Essays in Modernity,' which have so long been announced as in preparation, are, we believe,

now in type, and may be expected to appear at no distant date.

'MARGARET FORSTER,' the novel or romance by the late Mr. G. A. Sala, which will shortly be published with a preface by Mrs. Sala, appeared originally in the pages of *Sala's Journal*. Some portions of it were used recently in the compilation of a play which has been seen in the provinces and at the suburban theatres.

The movement in favour of the memorial to Felicia Hemans at Liverpool is making considerable progress, and a substantial sum has already been subscribed in its support. It is proposed that the memorial should be associated with the University College in that city, and take the form of a prize for the composition of a lyrical poem.

The biographical notices of Sir Peter le Page Renouf may bear to be supplemented by an allusion to the interesting German family into which he married. The two brothers Brentano have been made familiar to English readers by the diary of Henry Crabb Robinson. Sir Peter became the son-in-law of one of them, and the nephew by marriage of that strange being Clemens Brentano, who inclined to mystical piety and gave to the world the "revelations" of the German "ecstatica" Sister Catherine Emmerich. A correspondent sends us a letter, written by Sir Peter le Page Renouf, in modification of some of the statements made in regard to the brothers:—

"Crabb Robinson knew them chiefly when they were very young, and did not talk or (I fear) much care about religion. Some of his information about them later on is only from hearsay. He says somewhere, 'Clemens Brentano is turned monk!' This is mere exaggeration of the fact that Clemens was leading a very devout life in his brother's family. There is another *canard* of Crabb Robinson. My father-in-law, who had studied medicine and was extremely skilful in surgical operations, did once operate very successfully on the leg of a cock which had been accidentally broken. His friends used to chaff him, saying that he broke the legs of his cocks and hens in order to replace them by wooden limbs; but they never suspected that Crabb Robinson would print this in serious earnest."

We hear that the editor of the 'Complete Peerage' is now at work on the addenda and corrigenda for the whole work, and hopes to issue his eighth and last volume early next year. The publication of this great undertaking began, we believe, so far back as 1883, and the appreciation it has met with is shown by the fact that the first volume is now out of print.

The death is announced of Mr. David Bogue, whom many will remember as a publisher some fifteen years ago, at first as partner in the firm of Hardwicke & Bogue, of Piccadilly, and afterwards as trading alone in St. Martin's Place. He was a son of David Bogue, who succeeded to the highly successful business of Charles Tilt in Fleet Street. The late Mr. Bogue was a most agreeable and gentlemanly man, and a good fisherman, but he had not his father's aptitude for the book trade, and was ill fitted to bear the strain of modern business life. Failing as a publisher, he secured an appointment in one of the commercial departments of the *Daily Graphic*, which he retained till his death. He was found drowned at Folkestone on Tuesday last.

THE wide interest excited by the series of historic battle studies originally contributed by the Rev. W. H. Fitchett to the Melbourne *Argus*, and subsequently published in two shilling volumes in Melbourne, has induced Messrs. Smith, Elder & Co. to republish a selection in six-shilling form under the title of 'Deeds that Won the Empire,' with fuller maps and plans and better chosen and more carefully executed portraits. The aim of the author is defined in his preface, where he expressly states that "these sketches were not written to glorify war: they represent an effort to renew in popular memory the great traditions of the imperial race to which we belong."

The late Don Pascual de Gayangos left in cases ready for the printers the index of his catalogue of Spanish MSS. in the British Museum. Would it not be a graceful act on the part of the Trustees to publish it as a mark of respect for a scholar who gave years of his life to the service of the Museum? Besides, it would make the catalogue more easy of consultation by students.

MESSRS. LONGMAN have in the press a work by Mr. H. Vivian on 'Servia, the Poor Man's Paradise.' It is written in an enthusiastic strain, the author's visits having made him a great admirer of the people and country.

MISS SHAW LEEFEVE resumes for a time her former duties as Principal of Somerville College, Oxford, during the illness of Miss Maitland.

COLLECTORS and others are beginning to realize that the attempt to boom the first editions of Richard Jefferies has not been a success. Even the few really rare first editions of his are not very eagerly competed for, and certainly not at absurd prices. A Burnley firm of booksellers offers a set, which is apparently quite complete, forty-six volumes in all, at 30*l*. It cost over 60*l*. to form.

DR. STOUGHTON, the well-known author of the 'Ecclesiastical History of England,' has died at the advanced age of ninety. He was a voluminous writer, and his career of authorship extended over nearly fifty years. His last publication was 'Recollections of a Long Life,' an interesting volume of autobiography. He was a kind-hearted man, tenacious of his own beliefs and tolerant towards those who differed from him, and was greatly respected by all who knew him. One of his sons is a partner in the firm of Hodder & Stoughton.

THE date of the first of the Industrial Conferences will be, we are told, November 8th, and not the 15th. It will be held in the Hall of Balliol, under the chairmanship of Prof. Dicey.

THE Syndics of the Cambridge University Press have arranged for the following new publications in the series of "Texts and Studies": (1) 'Codex Purpureus Petropolitanus' (Codex N of the Gospels), edited with introduction by Mr. H. S. Cronin, of Trinity Hall; (2) 'The Hymn of the Soul,' contained in the Syriac 'Acts of St. Thomas,' re-edited with a translation by Prof. A. A. Bevan; and (3) the Greek text of the 'Historia Lausiaca,' edited from the MSS. by Mr. E. C. Butler, O.S.B., of Christ's College.

The first named will contain a transcription of the 'Purple Gospels,' recently bought by the Emperor of Russia and placed in the Imperial Library at St. Petersburg. The third will come as a sequel to the critical study of the 'Lausiaca History' which Mr. Butler is now passing through the press.

PROF. F. XAVIER VON WEGELE, one of the most distinguished modern historians of Germany, died on the 16th inst. at Würzburg, where he had been a professor for forty years. He was co-editor with Rochus von Liliencron of the 'Allgemeine deutsche Biographie.' His excellent work 'Geschichte der deutschen Historiographie seit dem Auftreten des Humanismus' brought him the designation of "Geschichtsschreiber der deutschen Geschichtsschreibung." Among his biographical sketches may be specially mentioned those of Karl August von Weimar and of Dante. As an historian he belonged to the school of Gervinus and Schloßer.

THE week's obituary contains the names of Mr. Mowbray, the well-known publisher of High Church theology and fiction; of the Dean of Clonfert, Dr. Byrne, who wrote on 'The General Principles of the Structure of Language,' and on 'The Origin of the Greek, Latin, and Gothic Roots'; and of Madame Couvreur, who, under the pseudonym of "Tasma," wrote several novels descriptive of life in Australasia which proved eminently popular—'Uncle Piper of Piper's Hill,' 'In her Earliest Youth,' and 'The Penance of Portia James.' She was born at Highgate, but her family emigrated to Hobart Town when she was but two years old, and she married a Tasmanian. Subsequently she returned to Europe and married M. Couvreur, Vice-President of the Belgian Chambers.

THE Parliamentary Papers of the week include Copyright Amendment Bill, Report from the Select Committee of the House of Lords, with Evidence, &c. (4*d*.); General Annual Return of the British Army (9*d*.); and Reports on the Endowed Charities of Swansea (4*d*.) and of three West Riding parishes.

SCIENCE

BOOKS ON APPLIED SCIENCE.

Railway Engineering, Mechanical and Electrical, by Mr. J. W. C. Haldane (Spon), commences with the supposed discovery of a very large island in the Pacific, extremely fertile, and unusually rich in coal, iron, and other minerals, whilst possessing a splendid climate. The great advantages offered by this remarkable island, Baratania, naturally soon attracted numbers of emigrants, who reached it by the new shortened route to the Pacific through the Nicaragua Canal; and the construction of a railway was started to develop the resources of the island, and facilitate the opening out of the interior by settlers. The formation of this railway is designed to serve as the groundwork of the book; and the imaginary incidents appear to be intended to entice the non-professional reader to peruse the solid facts relating to railway and tramway construction with which this volume is almost wholly concerned. Indeed, after devoting portions of the first three chapters to the discovery and inspection of the island, the railway project, the choice of a contractor whose tender was not the lowest, and the cutting of the first sod, and brief references to the progress of the railway in the two following chapters,

which deal generally with earthworks, permanent way, and locomotives, the island of Baratania, its railway, and its inhabitants are buried in oblivion through twenty-three chapters, with the exception of two very brief allusions, and only appear again in the final chapter, when the railway is opened amidst general rejoicings, and the prosperity of the island is assured. The design and construction of locomotives, the repair of engines and other rolling stock, and the manufacture of rails and the various other appliances required for the maintenance, renewal, and extension of a large railway system, are dealt with in the book by descriptions of the locomotive works of Messrs. Sharp, Stewart & Co. at Glasgow in five chapters, and the various works of the North-Western Railway Company at Crewe in six chapters. The author, however, probably thinking that eleven consecutive chapters on machinery would be too exhausting for the ordinary reader, has inserted chapters on narrow-gauge, portable, and light railways, and horse, cable, and electric tramways, between his descriptions of the works at Glasgow and Crewe. There is a similar neglect of the proper sequence of subjects in regard to railway construction throughout the remainder of the volume, for tunnelling and a chapter headed "Railway Bridge Building," though mainly relating to aerial cableways and steel joists for floors, follow after descriptions of railway carriages and brakes; and two chapters on water-tube boilers are preceded by the applications of electricity to the traction and lighting of railways, and are followed by references to gas and oil engines, with an account in the same chapter of the Liverpool overhead electric railway. This want, however, of systematic arrangement affords a more frequent variation of the subjects considered, which may perhaps be acceptable to the non-technical reader, and is undoubtedly of less consequence in a book which is clearly intended to be a popular guide to some of the principal features of railway construction and management, rather than a scientific work. The book, indeed, holds a kind of intermediate position between such purely popular books as Pendleton's "Our Railways" and Frith's "Romance of Engineering," and strictly technical treatises on the various branches of railway engineering. The treatment of the various subjects is necessarily cursory, owing to the number referred to; and, as may be gathered from the title, the book relates far more to the mechanical than the purely civil engineering aspect of railway construction. The style of writing is clear and easy, and well calculated to draw on the reader from the fictitious Baratania railway to the interesting problems involved in the development of railways generally; and numerous illustrations in the text furnish some idea of the machines, engines, and other mechanical appliances employed in the construction and working of railways.

Theory of Electricity and Magnetism. By Charles Emerson Curry, Ph.D. (Macmillan & Co.).—Dr. Curry has undertaken to present to English readers the substance of a course of lectures by Boltzmann on Maxwell's electromagnetic theory, and as this eminent professor gives his sanction, accompanied by the statement that he has revised the manuscript, the work will doubtless receive attention from specialists. There is nothing in it for general readers, and it displays a very inadequate mastery of the English language. For instance, the first chapter opens with the words:—

"All branches of theoretical physics, with the exception of electricity and magnetism, can be regarded at the present state of science as concluded."

The heading of p. 290, "Mechanics of Cycles," and of the next page, "A Monocycle," are rather startling to the uninitiated; but examination shows that the terms are used in an abstruse sense having no relation to modern means of locomotion.

SOCIETIES.

NUMISMATIC.—Oct. 21.—Sir John Evans, President, in the chair.—Mr. R. Burn and Dr. Berkeley Martin were elected Members.—The President exhibited a copper medalet made from the findings of the S.S. Beaver, which was built for the Hudson Bay Co. in the Thames in 1835, and was the first steamship to cross the Atlantic. The Beaver was wrecked in Vancouver Bay in 1892.—Mr. L. A. Lawrence exhibited a series of rare coins of Stephen and of his son Eustace; and Dr. Codrington showed a specimen in copper of the new prize medal of the Royal Asiatic Society, having a wreath with the Society's name on one side, and on the other a view of a forest with the banyan tree in the foreground.—Canon Greenwell communicated a paper on recent acquisitions of electrum coins to his collection. Amongst these were many fine and unpublished pieces of Cyzicus, Lampacis, Phocæa, and Miletus, and others the locality of which could not be definitely determined.

MEETINGS FOR THE ENSUING WEEK.

- MON.** Royal Academy, 4.—"Anatomy," Mr. W. Anderson. Carlyle, 7½.—"Niccolò Machiavelli, and his 'Prince'—his perverse little book," Dr. Oswald.
—Engineers, 7½.—"Sea Defences," Mr. R. F. Grantham.
—Aristotelian, 8.—Hegel's Theory of the Political Organism, Dr. H. Bosanquet.
—British Architects, 8.—President's Opening Address.
TUES. Colonial Institute, 8.
—Biblical Archaeology, 8.—"Biographical Record of the Late President Sir P. le Page Renoult, the Secretary."
—Civil Engineers, 8.—Address by Sir J. W. Barry, and Presentation of Medals and Prizes.
WED. Royal Academy, 4.—"Anatomy," Mr. W. Anderson.
—Archæological Institute, 4.—"Carfax Tower, Oxford," Mr. J. Park Harrison; "Remains of Carmelite Buildings upon the site of ye Marygold at Temple Bar," Mr. F. G. Hilton.
—Entomological, 8.
—Geological, 8.—"Contribution to the Paleontology of the Deep-sea Crustacea of England," Mr. J. Carter; "Reindication of the Lianberis Unconformity," Rev. J. F. Blake.
—British Archæological Association, 8.—"Rhuddlan Castle," Mr. C. H. Compton.
THURS. Chemical, 8.—"Properties of Liquid Fluorine," Prof. H. Moissan and J. Dewar; "Liquefaction of Air and the Detection of Impurities," and "Absorption of Hydrogen by Fulminium at High Temperatures and Pressures," Prof. Dewar.
—Linnean, 8.—"The Attraction of Flowers for Insects," Sir J. Lubbock; "Transfusion-tissue, its Origin and Function in the Leaves of Gymnospermous Plants," Mr. W. C. Worrell.
FRI. Royal Academy, 4.—"Anatomy," Mr. W. Anderson.
—Philological, 8.—Report by Mr. H. Bradley on the Fand G Words in the "New English Dictionary."
—Geologists' Association, 8.—Conversation.

Science Gossip.

THE ordinary general meeting of the Institution of Mechanical Engineers is to be held on Wednesday and Thursday next at 25, Great George Street, and the chair will be taken by the President, Mr. E. Windsor Richards, at 7.30 P.M. on each evening. The nomination of officers for election at the annual general meeting will take place; and a new secretary will be elected. The following papers will be read and discussed, as far as time permits: "Experiments upon Propeller Ventilating Fans, and upon the Electric-Motor driving Them," by Mr. W. G. Walker; "Diagram Accounts for Engineering Work," by Mr. J. Jameson; and "Mechanical Features of Electric Traction," by Mr. P. Dawson.

THE International Congress of Zoology is to meet in Cambridge on August 23rd, 1898, and a general committee has been formed to make arrangements for its reception. The President-elect (Sir William Flower) has summoned a meeting of the committee, to be held at the rooms of the Zoological Society, at 2.30 P.M. on Thursday next; and special notices have been addressed to those who have expressed their willingness to act as members of the committee. Zoologists who have not been asked to join the committee are requested to communicate with the local secretaries (International Congress of Zoology), the Museums, Cambridge.

A POPULAR man of science, Dr. G. H. Otto Volger (surnamed Senckenberg), died last week at the age of seventy-five. After having been active as a teacher of natural history at Göttingen and in Switzerland for some years, he was appointed lecturer to the Senckenbergianum at Frankfurt. In 1859 he founded there on the hundredth anniversary of Schiller's birth the Freie Deutsche Hochstift, which was to be a "free German university." He planted the institution in the Goethehaus, which he had bought with his own means, thus rescuing it from utter neglect. Unfortunately dissensions,

caused by his crotchets, led to his withdrawal from the Hochstift. Dr. Volger was the author of a large number of publications, chiefly on mineralogy and geology, and also of an interesting monograph entitled "Goethe's Vaterhaus," published in 1863.

PROF. A. E. NORDENSKIÖLD announced at a recent sitting of the Academy of Sciences at Stockholm that Prof. H. Sjörger is ready to provide the necessary funds for a Berzelius Museum, the foundation of which had been decided upon by the Academy. The museum is to hold all the objects formerly contained in the great chemist's laboratory, but now scattered in various places. The Professor announced at the same time that a list is to be compiled recording all the works and treatises of Berzelius.

FINE ARTS

THE SOCIETY OF PORTRAIT PAINTERS.

HAVING hired the greater part of the Grafton Galleries for their exhibition this year, the Society of Portrait Painters did very ill to permit so much—say more than two-thirds—of the large space at their command to be occupied by works that reflect no credit on modern portraiture. It is not fair to the public, who must needs be disgusted if their taste is good and their judgment trained. There are many imitations of Reynolds, Romney, and Whistler, as well as a comparatively few fine things, both old and new, which will give pleasure and instruction to the visitor. Miss J. F. Schreiner, for instance, contributes an animated, solid, and vigorous study of character in the *Portrait of a Boy* (No. 9).—Although coarse in touch, heavy and opaque in its colouring, and rough where it should be fine, Mr. W. Rothenstein's portrait *The Artist* (7) is commendable for its expression and natural pathos. His *Miss A. Kingsley* (30) is less crude and equally full of character, but it is not so sincere. *Miss W. L. C. Hacon* (19), in a dark green dress, by the same, is the best of the well-known caricaturist's studies of character. In it Mr. Rothenstein is rather successful as a colourist. In the Small Gallery are hung five drawings of his (138) which show him in his most popular phase as a draughtsman in pen and ink.—Mr. Whistler's "*Rose and Brown*," a *Philosopher* (11), is a work of mark, but not of beauty, but it is loveliness itself in comparison with such work as Mr. G. Sauter's *Mrs. Sauter* (53), which has neither taste nor charm.—A very brilliant and clever, but very unequally finished small portrait (20) of a young woman by Millais, here called *Miss Siddall, afterwards Mrs. Rossetti* (whom it certainly does not represent), is a work of the fifties, and may be compared with *Shelling Peas* (92), the artist's gift to Leighton, which was painted at least thirty years later. The luminosity of No. 20, the purity of the lighted parts of the carnations and "dirtiness" of their shadows are noteworthy. Nothing could be finer and firmer than the painting of the girl's hair and dress. On the other hand, harmonious as it is, and good in colour, "*Shelling Peas*" is devoid of light.

The well-known portrait of *The Earl Spencer* (59), which was almost Frank Holl's last contribution to the Royal Academy, is not a little depressing. Still, it is a good piece of workmanship.—But for the affectation of its design, Mr. Herkomer's *Meditation* (62), really the portrait of a handsome woman with a little sentimentality added, would be a fine piece of work as an exercise in black and sea-grey, with the golden carnations of a dark brunette. The same painter's striking portrait of *General Booth* (69) is quite different, technically speaking. As a study of character it is first rate, although, perhaps, it exaggerates the astute rather than enthusiastic

expression of the "General." Exceedingly rough, it is clever and bold, especially in the painting of the face and the sitter's pseudo-military insignia. *The Hon. Cecil Rhodes* (105) is, in its way, unusually undemonstrative for Mr. Herkomer, broad and massive in painting, and, though the flesh is hot in colour, firmly and frankly modelled.—The attitudes and expressions of Mr. W. Crawford Stirling Stuart's sons (64) are almost weak, yet as a piece of painting these figures seem to us Mr. A. Hacker's best work, far better than the efforts at sentiment and romance he usually sends to Burlington House. Indeed, the coloration of this picture deserves much praise.—We pass a large number of unattractive works before reaching Mr. J. H. Lorimer's *Merton Russell Cotes, Esq.* (107); here the face is thoroughly well and firmly executed, the features being touched with a skilful hand, and the whole is spontaneous, though it has not sufficient softness and breadth to be quite successful. Close to it is an excellent group representing *Mrs. S. Fry* (111), seated between two boys. The faces of all three are very beautifully painted, that of the younger boy being, let us add, by far the most tender, sincere, and, in its way, fresh, true, and subtly natural this exhibition can boast of. The picture as a whole is somewhat weak in tone; on the other hand, and as an exercise in a low key, it is decidedly refined and agreeable in its colouring; above all, it is harmonious and spontaneous.—The Hon. J. Collier's whole-length, life-size, standing portrait of a young girl, called *Joyce and her Grandfather* (113), the latter being represented by a bronze bust of Prof. Owen (?) behind the figure, is unpleasing because of the stiffness and flatness of the damsel, and the hardness and opacity of the picture at large; but as a piece of brushwork and firm modelling, in spite of the crudeness of the features and their harsh expression, this work is much to be praised.—Compare this crudity with Leighton's flesh-painting, and with the sweetness, breadth, and pure naturalness which mark *Mrs. T. Hanson Walker* (122), the bust of a lady in green.

Mr. P. A. Hay's *Portrait Study* (23) is capital in its breadth, marred though that is by a rough surface and dirty colour.—Quite different, technically speaking, and, though somewhat dry, sound, full of light, and a good likeness, is M. E. Wauters's *M. H. Spielmann*, a bust (31).—A very different work from either is Mr. E. M. Heath's *Portrait of Stepiak* (33), surely a brutal caricature.—The charm of the flesh-painting and the pure expression of the girl who sat to Mr. Watts for *Portrait Study* (36) are more than ever acceptable after we have looked at the work of Mr. Heath.—A brilliant and pleasant landscape is Mr. H. Hardy's *Chat with the Keeper* (50), and the figures of the equestrian group are good. The same well-known painter of small figures contributes other excellent examples.—Mr. W. Stott, of Oldham, who sends a *Portrait of a Child* (42), must have a perverse joy in ugliness; but he is a better painter than Mr. Heath, and might, if he would, become a good painter.—M. Bernard's remarkable *tour de force*, No. 126, a life-size, seated *Portrait of a Lady*, is an exaggerated specimen of his peculiar manner and methods. It is, therefore, not likely to obtain so much praise and close study as, despite its daring eccentricities, it deserves.—Compare it with the pallid portrait by Mr. J. Lavery, *The White Duchess* (132).—Finally, let us commend to the visitor Mr. W. E. Lockhart's excellent *F. G. Goudsmit, Esq.* (133), and Mr. St. G. Hare's dashing, if not admirable treatment of the portrait of *Madame H.* (164).

Fine-Art Gossip.

THE large room of the Fine-Art Society is now chiefly occupied by a selection from the original designs for 'The Pilgrim's Progress,' by Messrs. G. W. Rhead, F. A. Rhead, and L. Rhead,

brothers. These excellent examples of the right way of illustrating Bunyan possess those masculine qualities, that directness, and the robust energy that the themes demand. The technical style adopted by the three designers fits them for the task. Their manner of drawing is very like the quasi-German fashion which, in Bunyan's time, it was usual to adopt for illustrations in religious books. In the hands of the brothers Rhead it assumes a picturesque quaintness which reminds us of Madox Brown, although it is right to say that we find none of those lapses from good taste and extravagances which sometimes deform some of Brown's best efforts, nor have we noticed any signs of that impatience which now and then beset Brown and induced him to let pass bad draughtsmanship which in his wiser moods he refused to tolerate. On the contrary, the hard, boldly drawn, and somewhat heavy outlines and mosaic-like masses of shadow show the fruits of studious labour and high technical accomplishment. So far as concerns the methods, technique, and manner of looking at the author. As to the higher elements we associate under the name of design, there is not the slightest doubt Bunyan, could he go to Bond Street and study the works of the Messrs. Rhead, would recognize in them a crowning mercy, specially reserved till now for himself.

TO-DAY (Saturday) has been appointed for the private views of "Four Centuries of Historical Documents, Autographs, Letters, and MSS." at the Fine-Art Society's Rooms; of the Annual Exhibition of Cabinet Pictures at Mr. T. McLean's Gallery in the Haymarket; and of "Normandy and Brittany, Interiors and Markets," by Mr. H. S. Hopwood, at the Fine-Art Society's Rooms, but quite independently of the documents above named. The Winter Exhibition of the Society of British Artists is now open in Suffolk Street.

MESSRS. SHEPHERD BROTHERS have on view a collection of pictures by, or ascribed to, Messrs. E. Ellis, A. Goodwin, Gainsborough, Romney, Hoppner, Crome, Constable, P. F. Poole, Cox, H. Moore, and other artists.

FROM the 3rd prox. till the 15th of December Mr. A. Thorburn's pictures of "Game Birds and Wild Fowl" will be on view at 61, Jermyn Street.

AFTER Thursday next Messrs. Boussod, Valadon & Co. will have on view at No. 5, Regent Street, Waterloo Place, a collection of cabinet pictures by Heer Israël.

HER MAJESTY'S Stationery Office has issued in an enormous volume of more than 650 pages the 'Second Report from the Select Committee on the Museums of the Science and Art Department, with the Proceedings of the Committee, Minutes of Evidence,' &c. There is a good deal of amusing reading in the evidence. The personal element, too, crops up freely in the evidence, and by no means always gracefully. On the whole, the Department comes out of the heckling better than its enemies may have hoped; but, on the other hand, nothing can be plainer than that there is need for improvements—we need not use the stronger term "reforms." The great obstacle to all that is required is the hard heart of the Chancellor of the Exchequer. Having reported progress and urged the immediate necessity of securing the collections against fire and enlarging the premises, the Committee recommend that it should be reappointed at the beginning of the next session.

AT MESSRS. H. Graves & Co.'s may be seen 318 drawings by various artists, the most noteworthy of which are: 'St. Mark's, Venice,' by Mr. W. S. S. Tyrwhitt (No. 31); 'Loch Laggan,' by Mr. L. E. Briggs (32); 'Bude Sands' (35), by Mr. B. Whitmore; 'An Old Master' (37), by Mr. M. Detwald; 'Nimeguen' (44), by Mr. H. Marshall; 'North Hill,

Clovelly,' by Mr. F. W. Sturge (60); 'Mountains of Ardnamurchan' (68), by Mr. C. B. Phillip; 'An Old Corner in an Anglesea Village' (174), by Mr. J. McDougal; 'A Fallow Field' (186), by Mr. W. J. Morgan; 'Newgate' (243), by Mr. S. J. Hodson; and a greater number that are commendable, but less ambitious.

FROM the 27th inst. till the 16th prox. the New Gallery, Regent Street, will be occupied by the Eastman Photographic Exhibition, including kodaks, photographs of various natures and origins, and photographic objects, materials, and apparatus.

THE Fortieth (1897) Annual Report of the National Portrait Gallery has been issued, and, besides less noteworthy additions, records the accession to the gallery of portraits of Sir H. Holland, Sir R. F. Burton, W. Morris, Coventry Patmore, Mrs. Opie, T. Stothard, William Pitt, T. Flaxman, S. Wilberforce, Earl Canning, Mr. J. Ruskin, Dr. Pusey, Sir G. G. Scott, Sir C. Lyell, Cardinal Newman, James Bradley, the first Earl of Strafford, Thomas Cromwell, Viscount Duncan, and Lord Mulgrave, R.N. Urgent appeals for increase of space in the gallery are made in this document—appeals which must inevitably become more and more strenuous. The publication of a new catalogue is announced. It seems that 214,100 people have visited the gallery since it was opened in St. Martin's Place.

'LONDON AS SEEN BY C. D. GIBSON,' the American artist, has for some months been an attractive feature of one of the Anglo-American magazines. The drawings there given will have, we understand, considerable additions made to them, and the whole will be issued, with letter-press by the author, in a handsome volume.

THE death is announced of Mr. J. T. Vizetelly, the founder of the *Pictorial Times*.

MUSIC

THE WEEK.

THE CARL ROSA OPERA COMPANY.—Production of 'Diarmid,' Opera in Four Acts, Libretto by the Marquis of Lorne, Music by Hamish MacCunn.
CRYSTAL PALACE.—Saturday Concerts.
QUEEN'S HALL.—Orchestral Concerts. Richter Concerts. Bruno Steindler's Pianoforte Recital.

CELTIC treasures of legendary lore offer an inexhaustible mine for the inspiration of composers. Wagner knew this, and it was a happy idea on the part of the Marquis of Lorne and Mr. Hamish MacCunn to coalesce in opera, both being Scotsmen by birth. It cannot be said that we grasp with any degree of certainty the conditions of life in the northern division of the United Kingdom in the second century; but it is no difficult task for a man of letters to weave together a certain number of myths so as to form a homogeneous foundation for a romantic opera. This Lord Lorne has done, allowance being made for some defects. Scotland is invaded by Norsemen under their fierce King Eragon, and Diarmid is in the service of the Scottish King Fionn, who is elderly, but is married to a young woman, Grania. She has a stepdaughter, Eila, who is attached to Diarmid, who will not listen to her. Grania persuades her husband to send the girl to the enemy's camp with presents to make peace. The envoy fails and Eila disappears from the book, this being unquestionably a mistake. Meanwhile Diarmid has invoked the aid of the immortals, who endow him with invulnerability save as to his feet. This, of course, is a variant on Achilles and his heel. Freya, the Scandinavian Venus, next appears, and

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as she is on the side of the Norsemen she endows the hero with the fatal gift of causing all women who see him to become enamoured at once. The consequences are disastrous; for after Diarmid has slain Sigurd, a Norse warrior, in fair combat, and Eragon in open battle, Grania sets her eyes upon him, and after faint resistance he succumbs. King Fionn, knowing his one weak point, encompasses his death by cruel deceit, the opera ending with only men upon the stage, Grania having mysteriously disappeared. This is another fault against which Lord Lorne should guard in future; for it is said that he has more operas based on Celtic subjects in preparation.

Mr. Hamish MacCunn's music may be praised with scarcely any reservation. Representative themes are employed, but in an unostentatious manner, and there is plenty of melody to which the term "simple" may be correctly applied. Attention may be drawn to Eila's tuneful air "Heavy thy burden, Diarmid"; the somewhat stormy love duet in the third act, recalling that in 'Siegfried'; and the whole of the concerted music, in which the vocal part writing and the orchestration display equally a mastery over the technicalities of musicianship. There is a measure of freshness and virility in the score which cannot fail to enchain the attention of musical amateurs, and the hope may be expressed that the librettist and composer may again conjoin in lyric drama. By the time these lines are in print, the London season of the Royal Carl Rosa Opera Company will well-nigh have terminated. It has not been wholly successful in an artistic sense, for the chorus has been consistently feeble, and the performances, speaking generally, have not been characterized by the measure of refinement expected in the metropolis. With regard to the interpretation of 'Diarmid,' after due consideration of Mr. MacCunn's fondness for rushing passages, either diatonic or chromatic, rather trying to the voices, it was commendable last Saturday evening. Mr. Philip Brozel looked the part of Diarmid, and sang well. Madame Duma was artistic vocally and dramatically as Grania, and Miss Kirkby Lunn was charming in the somewhat thankless part of Eila. The other characters were well sustained by Mr. Maggi, Mr. C. Tilbury, and Miss Agnes Janson.

It is, perhaps, a little unfortunate that Mr. Manns so frequently places new works at the close of the Saturday concerts at the Crystal Palace. Still, it must be recorded that Mr. Edward Elgar's three instrumental numbers from a choral suite, 'The Bavarian Highlands,' gained much favour last week, and that by no means undeserved. The numbers are appropriately marked dances. They are all sprightly and melodious and piquantly orchestrated. Mr. Elgar displays increasing vigour as a musician. The symphony was Mendelssohn's 'Italian,' which was, of course, perfectly rendered under Mr. Manns's direction, and the same remark will apply to the 'Flying Dutchman' Overture. M. ten Have, a pupil of M. Ysaye, played one of his master's favourite violin concertos, that in B minor by M. Saint-Saëns, the slow movement in which is strangely written in the key of B flat major. It cannot be said that the young executant

created an entirely favourable impression, for his tone was not quite pure, that is to say, not so brilliant as it might have been. Mr. Santley was, of course, satisfactory as the vocalist.

A new series of orchestral concerts was commenced last Saturday afternoon, under Mr. Robert Newman's direction, at the Queen's Hall, and will be continued until the spring. A Wagner programme was provided, and, as a matter of course, there was a large audience. The scheme contained only familiar material, this being inevitable, as very little penned by the Bayreuth master now remains to be heard for the first time. The 'Meistersinger' Overture, the 'Trauermarsch' from 'Götterdämmerung,' the prelude to the third act of 'Die Meistersinger,' the 'Forest Murmurs' from 'Siegfried,' the 'Walkürenritt,' and the 'Huldigung's March' have been worn almost threadbare; but the public does not seem to tire, and, on the whole, Mr. Wood's orchestra rendered them justice. Less hackneyed was the arrangement of the flower-maidens' chorus from 'Parsifal,' which, lovely as the music is, can only be appreciated by those who have heard the work at Bayreuth. No apology was made on behalf of Miss Susan Strong, but she seemed out of voice, and rendered 'Elsa's Dream' and 'Isolde's Liebestod' in a feeble and listless manner.

The Richter Concert on Monday evening opened with Berlioz's weird Overture to 'King Lear,' penned at the time when the eccentric French composer was specially under the influence of Shakspeare. The strange genius speaks concerning his emotions in these words: "I thought I should burst with enthusiasm, and I writhed in the grass, it is true, but I writhed convulsively to relieve my feelings of rapture." After this singular, but certainly effective overture came Dvorák's masterly Symphonic Variations in C, in which, as the programme annotator rightly observes, each variation may fairly be regarded as forming a complete poem in itself. One of the items in the scheme as announced was Moszkowski's Suite in F, Op. 39, but circumstances prevented the performance, and the well-worn Prelude and Death Song from 'Tristan and Isolde' were substituted. Probably few regretted the change, for the Wagnerian excerpts were exquisitely played, as was Smetana's piquant 'Lustspiel' Overture. Agreement, however, cannot be expressed with Herr Richter's reading of Schubert's Symphony in C, No. 9. He may be justified in taking all the movements at a very rapid pace, but the tempo adopted by Mr. Manns at the Crystal Palace render the music more effective.

There is a positive mania for so-called musical prodigies at present, and the latest is little Bruno Steindel, who gave a commendably brief pianoforte recital on Tuesday afternoon at the Queen's Hall. Every musician has read concerning the precocity of Mozart and Mendelssohn, and there need be no cause for wonder that Bruno Steindel's talents should display early development. The only thing needed is that his genius should be fostered and not forced. The child's technical capacity is marvellous. Though, of course, the poetic feeling was non-existent

in Chopin's familiar Nocturne in F sharp, Op. 15, No. 2, the technique was admirable, and the same remark will apply to the interpretation of the Polish composer's Étude in A flat, Op. 25, No. 1, two of Mendelssohn's 'Lieder ohne Worte,' a mazurka by Benjamin Godard, and Heller's familiar Tarantelle in A flat. Miss Clara Butt secured acceptance in songs by Schubert, Schumann, Hahn, and Bemberg.

Musical Gossip.

THE concert that took place on Wednesday afternoon under the auspices of Miss Edith Nalborough, who is stated to be a pupil of the late Madame Schumann, attracted a large audience in St. James's Hall. In Brahms's genial Pianoforte and Violin Sonata in D minor, Op. 108, in which the young pianist had the valuable help of Madame Irma Sethe, the concert-giver evinced the possession of a musical touch, this impression being confirmed in her solos by Mendelssohn, Chopin, Schumann, Brahms, and Moszkowski. Madame Sethe was successful in a violin solo by Vieuxtemps, and useful service as vocalists was rendered by Miss Lilian Stuart and Miss Maude Danks.

AN agreeable chamber concert was given by Mr. Charles Jacoby, an excellent violinist, at St. James's Hall on the evening of the same day. The programme commenced with Brahms's masterly Clarinet Quintet in B minor, Op. 15, which was rendered with highly commendable taste and precision by Messrs. Draper, C. Jacoby, M. Jacoby, Kreuz, and Whitehouse. Another item worthy of mention was Dvorák's powerful Quartet in E flat, Op. 51, which also went well. Madame Haas and Miss Louise Dale took part in the concert.

It is curious to note how errors are perpetuated in matters of musical art. The song 'L'Addio,' constantly attributed to Mozart, was penned by one Gottfried von Jacquin, and yet within the last few days Mozart's name has been appended to it in a concert programme. It is a refined and pretty song, of which Mozart need not have been ashamed. The misfortune is that he did not write it.

PROF. VILLIERS STANFORD's new Requiem is to be performed at Chicago on February 21st next year.

WE also learn that Mr. F. H. Cowen's oratorio 'Ruth' is to be given in Berlin by the St. Cecilia Society, for the first time in Germany, on November 22nd.

PERFORMANCES NEXT WEEK.

- SUN. Orchestral Concert, 3.30, Queen's Hall.
- Concert, 3.30, Albert Hall.
- National Sunday League, 7, 'Eljah,' Queen's Hall.
- MON. Royal Academy of Music Students' Concert, 3, St. James's Hall.
- Popular Concert, 8, St. James's Hall.
- TUES. Richter Concert, 8.30, Queen's Hall.
- M. Jean and Mlle. ten Have's Recital, 3, St. James's Hall.
- WED. Ballad Concert, 3, St. James's Hall.
- M. Lamoureux's Concert, 8.30, Queen's Hall.
- THURS. M. Dupon's Recital, 3, St. James's Hall.
- Philharmonic Concert, 8, Queen's Hall.
- Mr. Francis Bohr's Concert, 8, Queen's Small Hall.
- Master Oscar Franklyn's Pianoforte Recital, 8.15, Steinway Hall.
- FRI. Signor Aramis's Greek Concert, 3, St. James's Hall.
- Stanley Bicycle Concert, 8, Queen's Hall.
- Mr. Arthur Thompson's Vocal Recital, 8.15, Queen's Small Hall.
- SAT. Mrs. Flowitz Cavour's Concert, 8.30, Steinway Hall.
- Orchestral Concert, 3, Queen's Hall.
- Crystal Palace Concert, 3.
- Popular Concert, 8, St. James's Hall.
- Mr. E. H. Thorne's Concert, 3, Queen's Small Hall.
- Orchestral Concert, 8, St. James's Hall.
- Polytechnic Concert, 8, Queen's Hall.

DRAMA

THE WEEK.

ST. JAMES'S.—'The Tree of Knowledge,' a Comedy in Five Acts. By R. C. Carton.

STRAND.—'The Fanatic,' a Play in Four Acts. By J. T. Day.

FROM the charge of being conventional and rather extravagant melodrama Mr. Carton's new play is saved by the pleasing

environment of the action. The work deals in the main with the loves of Nigil Stanyon and Monica Blayne amid the sweet domesticities of a country cottage. Far too slight to constitute a play is this idyl, since it only needs the hero to speak in order to bring it to a close. Oppressed with the shame of an early sin, he dares not do so. The heroine speaks instead, and all is well. All this is pretty enough, though neither very novel nor very effective. In order to elevate it into drama Mr. Carton brings into the cottage the haunting vice of great cities—something worse, indeed, a vice so brazen and shameless that we know not where to find its parallel. It is true that we are to some extent prepared for the intrusion. By the side of a hearth which might almost be that of Dr. Primrose squats—like Satan as a toad at the ear of Eve—a certain Loftus Roupell, a cynic and a sensualist, whose intimacy with the hero it is not easy to conceive. The women-folk are retiring; over cigarettes and whiskey the men grow confidential, and Nigil Stanyon tells how, in early life, he has met a woman of matchless beauty and infamy no less splendid, has ruined himself for her sake, and been deserted by her. With a guilty knowledge such as this, he asks himself how he dares accept the innocent love which, unsolicited, has been given him. Here is the initial problem. A knock at the door at this unwonted hour, and there arrives the drama, the fate which always lurks in our path. Needless to say, it is the woman they have been discussing. She enters on the arm of Brian Hollingworth, Nigil's closest friend, the Palamon to this Arcite. She is, indeed, splendidly beautiful, la belle Impéria herself, who has stooped to marry a young English squire endowed, as the event proves, with no more money than brains. Belle—no other name is given her—is strangely and not altogether unconsciously confronted with her past, her present, and her future. Nigil, who has been the Chevalier Desgrieux to this new and much worse Manon Lescaut, represents the first; the husband, who enters exultant, is the second; and Roupell, whose covetous eyes are already fixed upon her, will waste no time in becoming the third. A chess problem is posed, and it is "mate in two moves." There is no temptation to go further into the story, for there is little in it that is strikingly dramatic, and the whole seems better suited to narration than to action. Pretty scenes and strong scenes are brought about, and are accepted. They are not, however, in any sense inevitable, and they command acceptance rather than faith. We are not convinced of the reality. It is to some extent the same with the dialogue, which is good, but scarcely good enough. The characters are fairly conceived and painted, and the whole is effective rather than good. 'The Tree of Knowledge' is perfectly acted. Had it been otherwise, it would scarcely have succeeded. Mr. Alexander, Mr. Esmond, Mr. F. Terry, Miss Davis, and Miss Carlotta Addison were at their best. Miss Julia Neilson and Mr. H. B. Irving were at something beyond. Neither has previously been seen to equal advantage.

The notion is no doubt true that a fanatic is a dupe inspired by his own folly,

and it is, indeed, almost involved in the origin of the word. Kingsley, in what is perhaps the best available definition, calls him "the man of one idea, who works at nothing but that, sacrifices everything to that." It is not easy, however, to make such a character mirthful, any more than an idiot or a leper. Fancy trying to extract mirth from the early life of Bloody Mary or of Ravallac. This, in his endeavour to show both the comic and serious aspects of fanaticism, Mr. Day has done. He has brought forward a man, so rabid in his principles of vegetarianism and abstinence from alcoholism as to condemn his wife to death rather than allow her to take a cutlet or a glass of wine, getting tipsy on Scotch whiskey, introduced to him by a designing knave as a non-alcoholic drink. This idea forms a possible basis for farce, and if the man so converted had recanted his errors and ordered in, in Dickens's fashion, a bowl of punch, we should have accepted the whole as amusing and trivial; but Mr. Day shows him dying in the last act in a fit of emotion consequent upon the discovery that his wife has escaped his clutches, and it requires skill greater than Mr. Day possesses to reconcile the two portions of his play, the broadly comic opening and the quasi-tragic dénouement. On the first production of the play, three months ago at Margate, the character of the fanatic was taken by Mr. Thomas Thorne. At the Strand it was played by Mr. Edmund Gurney with a stolid sincerity and an underlying sanctimony that suited it well enough.

Dramatic Gossip.

MR. CARTER, the author of 'Shakespeare, Puritan and Recusant,' writes to us demurring to our view that in Elizabeth's reign Puritans strongly disapproved of play-acting and players, on the grounds that 'King Johan' was written by Bishop Bale, 'Gammer Gurton's Needle' by John Still, and 'Gorboduc' by Sackville, the friend of Leicester, and Norton, the translator of Calvin's 'Institutes'; and that the Puritan sympathizer Leicester was the first to secure a royal patent to his players. He adds that the stage was often made a means of education, and it was only for sedition and religious controversy that it was objected to. We fear that Mr. Carter's arguments are beside the question. If he studied Stubbes, Gosson, and other Elizabethan writers on the subject, and if he followed the course of municipal efforts to suppress play-acting, he would not find that sedition, and even the danger of the plague, were the only arguments alleged against the amusement.

No changes in the triple bill at the Avenue have served to keep open a theatre at which the tide of non-success has resolutely set in. It is difficult to account for the ill fortune of the theatre, the position of which, in the very midst of clubs and hotels and in immediate proximity to the most central of stations, seems ideal. The house is, however, once more closed.

MISS OLGA NETHERSOLE appeared on Monday at the Métropole Theatre as Marguerite Gautier in 'The Lady of the Camelias,' and on Wednesday as Gilberte in 'Frou-Frou.' She will on this occasion produce no novelty.

The performances at the Shakespeare Theatre of 'Sporting Life' have been extended over another week. Mr. Boyne is to be added to the list of managers on the look-out for a London theatre.

TO CORRESPONDENTS.—F. M.—H. C.—F. W.—T. H.—S. E.—C. W. H.—W. E. G.—received.
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